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**METAMORPHOSIS OF RECOGNITION.  
REPRESENTATION OF A FICTIONAL CITY.**





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**Keywords**

Imaginary city, visual communication, illustration, collage, city environment.

**Abstract**

Every person has their own city, imaginary city, that combines details of real or fictional places, of dream worlds or just personal fantasies. It's our own way to fit to reality. We absorb lots of things and save what really has left an echo in our souls — cultural habits, exotic experiences, people, feelings, memories, favourite routes or just small architectural details... By connecting our impressions, we build our world. It no longer belongs just to one place or country, it's global and mixed up from different cultural aspects. With every new piece we naturally change, and our mind changes as well.

This work is my imaginary city. With this project I want to show parts of my imagination and encourage people to share their «real» cities, which, in my point of view, will help us understand each other better. Parts of the fictional city were spread and implicated on streets of Lisbon, as this place has a magical influence on me. The fictional city is represented through several pieces, made in different visual techniques.

At the end of this project, I found that the metamorphosis of recognition can indeed make us aware of familiar aspects of our everyday lives when we look at — or travel through, even if only visually — a fictional city.



**Palavras-chave**

Cidade imaginária, comunicação visual, ilustração, colagem, ambiente da cidade.

**Resumo**

Cada pessoa tem a sua própria cidade, cidade imaginária que combina pormenores de locais reais, mundos do sonho ou fantasias pessoais. É a nossa própria forma de encaixarmos na realidade. Absorvemos uma variedade de estímulos e conservamos o que na realidade nos deixou um eco nas nossas almas — hábitos culturais, experiências exóticas, pessoas, sentimentos, memórias, trajectos favoritos ou somente pequenos detalhes arquitetónicos... Ligando as nossas impressões, construímos o nosso mundo. Ele já não pertence somente a um lugar ou país, é global e misturado a partir de diferentes aspectos culturais. Com cada novo contato nós naturalmente mudamos e a nossa mente muda também.

Este trabalho é minha cidade imaginária. Com este projeto quero mostrar partes da minha imaginação e incentivar as pessoas a partilharem as suas cidades «reais», as quais, no meu ponto de vista, ajudarão a compreendermos melhor uns aos outros. Partes da minha cidade ficcional foram espalhadas pelas ruas de Lisboa, uma vez que este lugar tem uma influência mágica em mim. A cidade ficcional é representada através de diversas peças, feitas recorrendo a técnicas variadas.

No fim deste projeto descobri que a metamorfose do reconhecimento pode de fato tornar-nos conscientes de aspetos familiares das nossas vidas quotidianas quando olhamos — ou contemplamos através de, mesmo que só visualmente — uma cidade ficcional.





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# 1. INTRODUCTION



This project is about a city, a fictional city that could combine details of different cultures and so help people understand each other better.

People travel a lot today, «moving in spaces», and the main reason to do it is the desire to change something. They are not tied to just one thing or place anymore, but attached to many different life particles. To connect in our world all these things that surround us, we have to rebuild our consciousness and way of thinking. This process takes time. We become «people of the world» by mixing aspects of different cultures.

Fine art, design, street art or illustration made under the inspiration of cultural mixture become better understood by more people, as they can find commonalities and habitual details in them. It is a process «of seeing through and for us» (Shirato & Webb, 2004, p. 15). It combines with our inflexions, influences and of-the-moment contexts, that produce the way by which and how we see. «Visual design generates mental implications», claims Vilas-Boas (2014, p.41), and these implications become the most powerful tool in creative work.

Cultural characteristics are mixed and no longer belong to one country only. In my opinion, this is what is called globalization. In this project I want to encourage people to show their worlds. This idea was logically entailed on the possibility to spread the research to streets in the city of Lisbon.

This project is my world, my third city, that combines St. Petersburg, Lisbon and other places that left an echo in my soul. It's the world where I live and also my way to fit into reality. This fictional city will evoke existing cities but, at the same time, it will be a new world based on my inspiration with its characters, geography, imaginary rules and atmosphere. With this project I want to send the message that we are all the same and that everyone has their own «third fictional city» — their «real» city. By sharing these parts of imagination we become closer and, unconsciously, help each other adapt to a new reality. This idea of the associative and emotional exchange between the art work and the audience, in my point of view, is one of the most exciting parts of the creative process. As all visual texts never have just one meaning and never become stable, the viewer's attention and every kind of participation contribute to the final art piece.

I've started my research with the definition of the concept of the city in order to better understand the area of investigation. The city acts as the basis of every cultural environment, it inspires lots of people to create art and brilliant inventions that improve our life and make it beautiful as well. The city is a cultural centre in both practical and philosophical ways. The city combines different cultures, traditions and people — parts that define its uniqueness and originality. As part of the research, I compared two cities which represent Portuguese (Lisbon) and Russian (St. Petersburg) cultures, their commonalities and differences.

On the next step, I've concentrated on practical aspects and graphic methods for creating a fictional environment that could be applied to the project. For this purpose the research of traditional and contemporary art practices were made: the street and urban art culture of Lisbon (as it is the location, that was chosen for the art implication of objects from my fictional city), modern video techniques (projection mapping and animation), paper techniques (including dimensional practices and features of light design). These art practices lie in different fields and adaptation of its features and methods was made to the scale of the project which in my opinion brought interesting results.

During the research the question of the viewer's involvement was raised. How to manipulate the viewer's attention and hold them through the city? This is an interesting aspect of visual arts that was uncommonly raised through the technique of visual narrative. Installation art practices since their emergence in 1950s until nowadays also represent a valuable source of techniques on how to show the work and how to involve the audience into participation and interaction.

On next step I concentrated on main principles and approaches in the creation of fictional worlds. To answer this question I turned to the art practices of several artists: Russian writer A. Grin, Norwegian sculptor G. Vigeland, Japanese film director H. Miyazaki among others artists, investigating their processes and methods of creating imaginary cities. These case studies were helpful in the development of my own creative approach.

All studied techniques and approaches are mixed in the practical part of the project that is represented as a «visual novel», a story that combines graphical experiments and application of technical parts in one fictional world. The story is

told on streets of the city of Lisbon by showing different art pieces in several places of the real city, leading the viewer from one object to another. This «walk» is the step in popularization of the idea of the project.

By using a rational approach I wanted to unite the information collected and apply it to the idea of my project. Mixing traditional techniques with new technologies of representation helped to create up-to-date visual material.

The materials from both primary and secondary research were used. Primary research was concentrated on practices of creating fictional worlds, on materials about visual culture and Installation Art in particular. Secondary research went about the urban art culture and contemporary tendencies of street art; the cultural differences and commonalities between Portuguese and Russian cultures.

Different methods of investigation were used to solve the question of visual representation: ethnographic research (including visual and photo ethnography, documental research), visual exploration and research of tendencies. Ethnographic research of aspects of Portuguese and Russian cultures was done to identify custom but well recognizable features. Photo documentation of urban art pieces helped analyze the visual tendencies and develop the graphic style for the project.

Research qualitative sources that combine knowledge about different approaches in art representation and visual communication were used. As the area of visual design is very subjective, this type of sources seemed suitable and adequate.



## **2. THE CONCEPT OF THE CITY**





The image of the city is always presented in creative and scientific concepts. For example, the concept of Max Weber (German philosopher and economist) relies mainly on the socio-economic and political signification of the city. Presenting a multifaceted historical phenomenon, in Weber's definition, the city is a «settlement with a strong commercial and industrial nature» (Weber, 1994, p. 309). But in reality the social structure of a particular city is more flexible, so in the same city, usually, coexist the aristocratic quarter, working-class district and, for example, craft settlement, and the total interaction of different classes of the population, combined with the ethnic distinctiveness of its separate groups, forms a single socio-cultural space — the city (Saiko, 2004, p. 37).

Famous Russian culturologist and literary critic Yuri Lotman considers the city in two main directions: «the city as a space» and «the city as a name» (Lotman, 1993, p. 453). Thus, under the «city as a space» concept often understands the whole state — for example, the city of Rome and Rome as a world. As a form of «the city as a space» Lotman considers «the city as a temple» (ibidem) as well (for example, Jerusalem). The author believes that the city should be viewed as a complex mechanism and «generator of culture» (ibidem), because it represents «a pot of texts and codes, which belong to different languages and levels» (ibidem). The city is like culture — «the mechanism, which oppose the time», as it re-creates its past and both, the past and the present, are living simultaneously (ibidem).

The phenomenon of the city has been attractive in all times — it has been researched, studied and described by historians, writers, philosophers, architects, artists, etc. Each of them saw the city as a mysterious category and interpreted its secrets in their own way. Real and imaginary cities have become a place for action, where art space and system of symbols in literature and journalism works.

The city is the basis of the cultural environment, since in the city different directions in culture are concentrated — the ancestral, traditional to internal area or which come from outside, for example, from capitals. For the modern people, as the main points of application and manifestation of cultural and intellectual forces act the cities, that is why they are associated with destinies of many outstanding personalities who have made significant contributions to national and world science and culture.

The City acts as a part of the natural environment, where all human beings live. This environment, as Caeiro notes, represents a big matrix, that combines our ambitions and gives us possibilities to aspire much higher, then just survival. This natural environment works like a mirror or lens, through which we observe the occupied ambient and ourselves living there. (Caeiro, 2014, p. 94)

City and the environment, at same time, are involved in the formation of human personality, our views, affections, tastes, and fantasies. Russian folk wisdom says that the things we do not choose (home, country, language...), make us who we are. This code, geographic and cultural, determines all aspects of our perception of the world. The famous German economist Karl Marx argued that «people cannot see anything around themselves that is not their own ideas; everything speaks to them about themselves. Their own landscape is the only thing that lives» (cited by Zhigalova, 2012). And the Russian writer P. Weil believes that «the relationship between man and its habitat is mysterious, but obvious, undoubted, but mysterious anyway... Appearance of the city and the idea of it are purely subjective... Even the City of the same era is very different and also particular and special for everyone» (Vail, 2008, p. 9). This also underlines the so-called «The Theory of drift», by Guy Debord. According to this concept, the urban environment, in which we live, is ourselves. The movements in «our town» (which is, actually, already fictional) are very limited. It's some sort of architectural labyrinth, build by someone's fantasy. And there is always a great risk that a fake will become real. (Zhigalova, 2012)

But people have always sought to expand their horizons. So, for example, artists and architects of the past created the «ideal city» in their imagination and on paper. Perhaps it is something like this that the architects of the future will create in the real world (at least, the ideal city Romolontino, which was built on paper by Leonardo da Vinci, is now in all seriousness considered the city of the future). Plans of perfect cities are quaint, have a certain strange beauty and something reminiscent of graphic poetry or graphic music. They include geometric shapes, labyrinths, stars... But instead of musical notes or letters within each figure — streets and houses. You can imagine how these wonderful graphics have to look from the air, from the sky... If they were built, the view from the space to our planet would be truly fantastic! With fantasies of the great philosophers and architects

echoes Alexander Genis modern association: «The city is... a poem because in its clever device incorporated the laws of rhythm and meter» (Genis, 1997, p. 76).

There is also a realistic and pragmatic view on the human environment. Big city could be compared with the unfortunate and helpless animal. And all that it consumes must be delivered to him. The city can act as a giant food chain as well. But humans are always striving to improve, to romanticize and to fantasize their impressions. That is why invented and fictional cities are so beautiful and perfect. Man, composing his own city, striving to feel comfortable, safe and, of course, beautiful. Buildings around are also becoming good neighbours for him. And these concepts are used by urban studies in its projects, as they show the way to create modern living environments.

This modern environment doesn't always show the ideal way for city organisation. It could also represent the idea of the «public art» period, facing the past, present or even an ephemeral future. This city image normally shows the life dirtier, than in museums, but at the same time more convincing and close to reality. Caeiro named this phase as «tempo da rua» — «time of the street». (Caeiro, 2014, p. 382)

Summarizing the different views and interpretations, it is possible to conclude that in our perception we always create our own city. Even if from childhood we know the city's toponymy, the change of seasons and its cultural aura, we always endow our vision with more colors and details, moods and associations. By adding romance to everyday life, creating the reconstruction of the past, or just seeing a familiar landscape in a new light... And on the contrary, when we get to city, we seek and find parallels with our favourite city.

So, Lisbon and St. Petersburg seem to me similar in many aspects. In the image of both cities the large and beautiful river is dominant: the Neva River in St. Petersburg and the river Tagus in Lisbon. Hence, a lot of common parts in the appearance of these cities: both cities are ports, that open to different cultural, economic and tourist relations. It is no coincidence that each city has its own «fish talisman», in whose honour the culinary holidays and festivals are organized. These fishes are presented in city life as local symbols. In Lisbon it is the Sardine and in St. Petersburg the Smelt (a small fish, which can be found only in the Neva's waters).

Both cities are Capitals (Lisbon is the capital in the present times, St. Petersburg was a capital in the past). This fact always has a certain effect on





Fig. 1 — Comparison of Lisbon and St. Petersburg. Moodboard in collage technique.

the development of any city: its architecture, toponymy and even the worldview of its inhabitants. Many artists and poets sing of the unique light of Lisbon! And many works of art are dedicated to the pearl «white nights» in St. Petersburg!

All these details add up to the beautiful, lively, unique look of the city, which we know and opens up to ourselves again and again, day by day. The city, that we have been in love with for a long time or fell in love at first sight, which actually exists every day of our life or which we only dream about in our fantasies.

The similarity lies even in the architectural design of their main squares: a lot of open space, a great monument in the centre and beautiful buildings with unique arches are world-renowned symbols of each city.

Both, St. Petersburg and Lisbon, have many urban parks and gardens. Lots of greenery, flowers, fountains and birds (of course, flora and fauna are very different in northern St. Petersburg and southern Lisbon, but these are just details...). The sounds of both cities are full of tram trolley and the cries of seagulls. In any courtyard you will be greeted by a sleepy and gentle cat...

This concept of cultural mix for a particular person, where lots of things are very different and similar at the same time, is shown in moodboard collages, made for the project (e.g. fig. 2, 3 p. 34): two well-known silhouettes that represent each city — Peter and Paul Cathedral (St. Petersburg) and Belém Tower (Lisbon) «dressed» in ornaments of each other. Thus, Russian cathedral wears the *azulejos* — famous blue and white Portuguese tiles, and Belém Tower is represented in typical Russian folk craft *khokhloma*. The symbols were mixed and formed a single image, that united both cultures in my mind.



Fig. 2 — Cultural fusion of Portuguese and Russian cultures. Moodboard in collage technique.  
Peter and Paul Cathedral (St. Petersburg) in Portuguese *azulejo* texture.



Fig. 3 — Cultural fusion of Portuguese and Russian cultures. Moodboard in collage technique.  
Belém Tower (Lisbon) in Russian folk *khokhloma* texture.







### **3. TECHNIQUES AND METHODS OF CITY REPRESENTATION**



*«Street art and graffiti are the skin of the city,  
its shell, by which it is possible to judge  
the state of society.»*

*(Cordal, 2016)*

### **3.1. THE «GALERIA DE ARTE URBANA» (GAU) AND THE STREET ART CULTURE IN LISBON**

In the last few years Lisbon has become a city with a very favourable and artistically friendly atmosphere for urban art. The city gains its street art culture from year to year and expands its boundaries: artistic and even geographical — beyond Lisbon, then Portugal, and continue to «travel» the world.

The city attracts artists from different countries, who create their art pieces in Lisbon, and unwittingly their works include local traces and colouring. Street art culture becoming richer, more global and open-minded as it combines parts of different mentalities and heritages. Globalization and internationality within the urban art ambient that is borderless and «chamber» at the same time.

Works by native Portuguese urban artists are very distinctive and well recognizable as they collect original cultural traditions and an unrepeatable atmosphere that exists in Portugal. Artists spread this spirit all around the world, leaving pieces of their art in different cities and countries.

Schirato & Webb (2004, p. 62) pointed that there is a point of view that art objects usually receive less attention from the audience than advertising, and the average time the viewer normally spends observing an art piece of art in a gallery is about 15 seconds. By putting their works on the streets, in my point of view, the artists find some kind of artistic compromise between pure art and the question of sharing it with other people. Even if every single street art object does not receive as much attention as some masterpieces in museums, they become a part of people's everyday life and daily overview, unlike «gallery» art objects.

Some artists (both Portuguese and international) make a redesign or reinterpretation of some typical Portuguese traditional features, that even turn into trends, like *azulejos* (the traditional Portuguese tiles), poetry patrimony, maritime history, and more abstract things like multiculturalism, discovery spirit and color courage. This culture of preserving traditions and mixing them with new features and the different spirit of modern time makes this art alive, open to young people or to people with different cultural backgrounds. It also helps the country to evolve, as every new artist threat the history from his own point of view. By this way, the contemporary design connects the old with the new, becoming a bridge that infinitely unites generations.

In my point of view, one of the keystone to success of the modern street art culture in Lisbon is the question of legality. Portuguese artist Akacorleone mentioned in his interview to *Melancia Magazine* that illegal art acts in most cases is an act of protest, it is part of an art movement that does not search for public acceptance, it does not communicate with the viewer. This art looks like «a private dialog for all to see» (Lima, 2016) and is dedicated only to those who are belong to this culture. In his turn, he refers his works to «muralismo», which represents art in the public space (ibidem).

Great merit in creating this artistic ambient in Lisbon, legal and diverse, belongs to GAU («Galeria de Arte Urbana»), the creative department of Lisbon City Council that is responsible for graffiti and street art. Its mission is the promotion of graffiti and urban art by means of artistic manifestation, while respecting follow cultural identity of the city of Lisbon (GAU, 2015 a). GAU creates pieces of street art with the authorization of Lisbon City Council (Câmara Municipal de Lisboa), which helps a lot in this aspiration, playing an active role for public art in urban renewal. This city politics helps to produce works of better quality, to create the artistic ambient in Lisbon and to improve the whole cultural level of street art in the city scale. GAU sets a task to make artistic intervention that respects patrimony and city landscape, in opposite to vandalism that destroys the city's appearance.

The idea of the organization is to make an urban art «closer to everyone» (GAU, 2015 a). They started their work from 7 panels, installed on Calçada da Glória | Largo da Oliveirinha in Lisbon. Now their projects are much more diverse:



Fig. 4— Artistic panel of the «Galeria de Arte Urbana» on Calçada da Glória, Lisbon, 2015.



Fig. 5 — «Raccoon» by Bordalo II, CCB, Belém, Lisbon, 2015.



Fig. 6 — LeYa Arte Urbana during book fair. Park Eduardo VII, Lisbon, 2015.

walls, roofs and facades, streets and factories, big collaborative works with other departments of Lisbon City Council (for example, waste creative collection of trucks and cans for glass trash), that can be discovered throughout the entire city. Today GAU doesn't limit its work to street art pieces but spreads the activity to more social projects like exhibitions, festivals and educative programs. GAU also has a representation in the social networks (Facebook and Google+), where they publish information about upcoming events and new projects (GAU, 2015 a).



Among the most significant projects of the organization is the open air street art gallery on Calçada da Glória with constantly updated exhibitions. It is located next to the upper stop of the *elevador da Glória* (famous Lisbon funicular) and *Miradouro São Pedro de Alcântara* in Bairro Alto. It consists of seven large panels painted by different artists. Sometimes all the panels belong to a single exhibition by one artist and explore the painter's intent step by step throughout the whole «calçada». Other times each panel can be done by different artists and have no link to other walls (fig. 4, p. 41).

The works, initiated by GAU, — «Reciclar e Olhar» and «LeYa Arte Urbana» — inspired me for part of this project. Both campaigns use «vidrões» (cans for glass trash) as surfaces for creativity. «Leya» was the initiative of the editorial group LeYa and GAU to make an artistic intervention on 100 trash containers, scattered all over Lisbon (fig. 6, p. 41). All objects had a literary inspiration: a Portuguese writer, one of his books or a sentence taken from these books. The idea of the project was to create an opportunity to allow anyone to develop an artistic object and helped dive into the pleasure of reading and visual arts (GAU, 2015 b).

The next contest project about painting on glass trash cans is «Reciclar e Olhar» («Recycling Your Vision»). On its first stage the project was represented by



Fig. 7 — Vidrão on Lisbon street, 2015.



Fig. 8 — Vidrão on Lisbon street, 2015.

works of famous Portuguese graffiti artists. Soon the project became an annual program, open to everyone. Today it is not necessary to have an artistic education to present a project that illustrates the idea, and if a sketch is approved by the jury one gets to paint one of the containers dispersed around the streets (Laima, 2012). Some of the contests had a topic, as for example «Enamorados por Lisboa» («In Love with Lisbon», 5th edition of the contest, February 2013, devoted to St. Valentines Day) and «Oceans» (6th edition, July 2013). Works usually represent completely different styles and graphic approaches: realistic or cartoon character, landscape or still life, optical illusion or editorial illustration, monochrome pattern or abstract composition, etc. (GAU, 2013 p. 11; 2014 p. 14)

One of the aim of these projects is to beautify the city by transforming the usual green container into pieces of public art. After painting the trash container, people probably will be more careful with public street objects, because it was made by them and for them, and, probably, for their own street (Laima, 2012). At the same time, it creates «surfaces» for artists, where they can express their ideas and share their vision with others, which is also consonant with the idea of my project.

The activity of the Galeria de Arte Urbana becomes an interesting sign of the times: its projects in most cases are temporary (and this is how it was conceived from the beginning) and periodical, they reflect life, its tendencies and present day, they're modern and contemporary, loved by young people, which causes influx of creative energy, and is also a new way to represent art works as one big public gallery under the open air. All together these features influence the artistic development of the city and help make Lisbon look the way it does.

### 3.2. VIDEO PROJECTION MAPPING

Video Projection Mapping is a projection technology that can turn almost any surface into a dynamic video display. The «screen» can be complex industrial landscapes, such as buildings, small indoor objects or theatrical stages. Recent advancements in 3D-projection mapping have made it possible to create the illusion of multidimensional movement across or around the contours of any surface, regardless of its shape (Day, 2012). More formally, projection mapping is «the display of an image on a non-flat or non-white surface» (Jones, n.d., a). This technology has many alternate names, including the original academic terms «spatial augmented reality» and «video mapping» (Jones, n.d., a).

Specialized software can be used to mask and align the virtual content and the physical objects to make the projection fit perfectly on irregularly shaped «screens». When done right, the end result is a dynamic projection installation, that transcends ordinary video projection. (Jones, n.d., b) There is a variety of software tools that can be used for working with projection mapping. For example Splash, an open-source software for Linux and OS X, targets at multi-projector installations; Green Hippo, high-end hardware and software for live shows (the 87th Academy Awards was performed using this server), PocketVj, portable projection mapping and Vj tool, among many others. (Tools, n.d.)

Video mapping technology enables artists to break away from the traditional flat rectangle that most people associate with film, claims Matthew Clark, a founder of the London collective United Visual Artists. «It's quite liberating», — said Clark.



Fig. 9 — Naimark, view of «Displacements»: during filming, after being painted white and with final projection, 2005.



«Suddenly anything can be your canvas». (cited by Day, 2012) Projection mapping can be used for advertising, live concerts, theatre performances, gaming, computing, decoration and many other uses, where it is desired to add extra dimensions, optical illusions and notions of movement onto previously static objects. As cheaper versions of video mapping software are now appearing on the market, this medium is becoming available for a wider array of artists. Another contemporary feature of video mapping projection is its mobility. «This is a new world, where artists can show their work in any location», said Dave Haroldsen, a creative director of the global tech-arts festival «Creators Project». (cited by Day, 2012)

Today Projection Mapping is the main artistic and entertainment tool for a lot of festivals all over the world. The most popular are the Fête des Lumières in Lyon (France), Lumina in Cascais (Portugal), Amsterdam Light Festival (the Netherlands), Illuminating York (UK), Berlin Festival of Lights (Germany), Vivid Sydney (Australia), Bring to Light: Nuit Blanche New York Festival in Greenpoint, Brooklyn (USA) and many others.

One of the earliest projection mapping came in 1980 with the film installation «Displacements» by Michael Naimark (fig. 9, p. 44). It was not the first work that develop video projection technology, but in my point of view it was for sure one of the most significant, as it combined prior knowledges and new technological discoveries. In this work a new form of alternative media was explored — relief projection, where an image is projected on a screen whose shape is the same as the image. The idea of making a «spatial correspondence» (as it was named by the author) between the record space and the playback space, originated in 1977 when Naimark began to wonder why movie cameras moved and movie projectors did not. This effect requires difficult technical conditions, including angular movements, frame rates and focal lengths, that was much harder to achieve in that time. (Naimark, 2005, b)

For this Art Installation, a typical American living room with two characters was filmed with a camera placed in the middle of the room on a rotating turntable. The room included lots of movable props: sweaters to take off, a purse, a globe to spin, junk food on the coffee table. Two performers were carefully scripted to move things around during filming. Ten different rotations were filmed (Naimark,

2005, b). After filming, the camera was replaced with a projector and the entire contents of the room were spray-painted in white. «Everything appears strikingly 3D, except for the people, who of course weren't spray-paint white, and consequently appeared very ghostlike and unreal». (Naimark, 2005, a) As a result a rotating projection mapping was done (Jones, n.d., b). «This installation remained a commentary on the passivity of our old media, challenging them with the rotating and relief projection, but it was equally about the anomalies, the displacements» — this is how the artist described his Installation. (Naimark, 2005, b). This Installation was produced three times between 1980 and 1984. The piece, entitled «Displacements», was not the first experiment but the final one and was exhibited in 1984 at the San Francisco Museum of Modern Art (Naimark, 2005, b). In 2005 Displacements was shot again and projected in digital video.

Projection mapping can be separated into four main categories: Video, VJ'ing, Static/ Interactive and Theatrical. VJ'ing or VeeJay-ing (video Jockeying) is a video technology for realtime visual performance, used where live events involve projections (often interactive to music) which are fully dynamic, controlled live and consist of pre-programmed videos and combinations of effects and effect overlays. Theatrical is characterized by the set order or «queue» of scenes and projections which are used on demand, in conjunction with dance or onstage performance, often interactive. Static/Interactive is the projection mapping where a display is set up and loops or interacts with the environment and viewers via programming. And in opposite Static/Interactive mapping performs video, where a generally long segmented show is presented as a single fluid video that is not interactive and plays from beginning to end. (Wikipedia, n.d. b).

Video projection mapping can be perfectly shown in works of OCUBO — creative agency, based in Sintra (Portugal). They develop projects from concept to exhibition and provide all stages: in between creation of the content, 3D animations, illustrations, motion design, video mapping and interactive application development. Their works could be named participative installations as they represent a mixture of different techniques aimed to interactivity. The agency made Video Mapping Projections for many public events in Lisbon, Cascais, Coimbra and other cities in Portugal. Among the most interesting works are «The Fabulous

Christmas Wish» (2014) — monumental multimedia show with 360° video mapping; «Five Hundred Years» (2015) — 270° monumental video mapping on the 500th anniversary of Belém Tower (historical monument in Lisbon, Portugal) with the projection of the content on its facades; «N.O.W. — New Orleans Way» (2015) — educative and participative video mapping, dedicated to traditions and customs of New Orleanians and their unique culture and history; and much more other projects of the agency.

One of my favourite works is the monumental video mapping «Chimera's Route — A Luminous Book» that was created in Cascais (Portugal) in 2015 (fig. 10, 11, p. 48). This open air multimedia book of light consisted in a route with 7 short video mapping animation points. Revealing key episodes of the great work of Miguel de Cervantes «Don Quixote», the animations were created with illustrations by the French artist Gérard Garouste from his book «Don Quichotte de Cervantès», published by Éditions Diane de Selliers. Seeking to involve the public in the very particular ambiance of the story, a soundtrack of a mysterious Spanish guitar accompanied the live paintings.

The work also became site-specific. The medieval atmosphere was perfectly reached by the chosen location for this projection — seaside town with tiny streets, that are completely empty at twilling, with old houses and exotic smells. The mystery of the space is exaggerated by the Spanish medieval music, and knights galloping from one building to another through the plot of the projection. For a short period of time, while the show is running, you make a travel in time.

The relief of buildings was naturally used in animation — characters skirt arches, fountains and some windows, their size decreases when they reach the edge of the wall or when they are moving from the upper part to ground floor through the building facade — thanks to this simple adaptation to physic relief the natural for our eyes perspective is achieved.

VJing (or VeeJay-ing) is a live multimedia performance that is characterized by manipulation of imagery in realtime, for an audience, through technological mediation, in synchronization with music. VJing often takes place at concerts, music festivals, usually in combination with other performative arts. The origins of VJing date back to the New York club scene of the 1970s. (Wikipedia, n.d. c) As an



Fig. 10 — OCUBO. Monumental video-mapping «Chimera's Route — A Luminous Book». Cascais, Portugal, 2015.



Fig. 11 — OCUBO. Monumental video-mapping «Chimera's Route — A Luminous Book». Cascais, Portugal, 2015.



Fig. 12 — OCUBO. Monumental video-mapping «The Fabulous Christmas Wish». Lisbon, Portugal, 2014.



Fig. 13 — António Jorge Gonçalves, realtime performance-drawing during the concert «Voz e Guitarra». Lisbon, Portugal, 2015.



Fig. 14 — António Jorge Gonçalves, realtime performance-drawing during the concert «Voz e Guitarra». Lisbon, Portugal, 2015.

example of VeeJay-ing work I would like to mention the realtime scenography show that accompanied the concert «Voz e Guitarra» on Praça do Comércio (Lisbon, Portugal) on 3-4 July 2015 (fig. 13, 14, p. 48). The Portuguese artist António Jorge Gonçalves was responsible for the illustrations that were projected onto the stage background. The images were drawn in real time, using graphic software. The illustration style was very «clean» — background with gradient and black sketch contour, signature style of the painter.

An amazing aspect of the performance was that static images gave the impression of animation and movement. The action was very exciting and it was difficult to revert the eyes, as it always happens when the audience becomes witness of the artist's work process. This impact was achieved by very simple methods — basic effects of graphics editor like blur, grain, different blending modes, etc. Applying some of these effects to images, they started «moving». Another feature, that looks very natural in the digital drawing process, is crop and changing the sizes of the artboard during the work. By using this operation, the illusion of animation was also reached — for example, zooming the face of the singer to show emotion, which is usual effective in music video clips. These effects were used consciously to achieve the movement and to enhance the music impact on the audience, and because of it the whole scene looked like thoughtful scenario. For every song the painter chose a different color gamma and graphic approach to illustrate the lyrics and the atmosphere of the music. The «speed» of work was also different — sometimes with pauses or extra movements in music tact. Some illustrations (portraits of singers) were prepared in advance and were used for advertisement before the show, while others were drawn in real time during the concert.

Modern digital technologies develop different artistic fields and help artists explain their intent in a more impressive way. For example, performance as an art genre actively uses video-mapping features. By this transition the performances draw more attention, even among people who are not fond of contemporary art. Theatrical performance as well received new tools to develop the action.

An example of art alliance between creativity, technology and innovation in performing arts, which connects tradition and contemporaneity, poetry, theatre,



music and image, could be represented by the art work of Miguel and Paula Azguime «Itinerário do Sal» («Salt Itinerary»). Salt Itinerary, an original and challenging spectacle, is based on the Salt metaphor, as life's essential element for sustainability and as a unique ingredient, which makes a difference between insipidity and taste (fig. 15, 16, p. 51). «Reflecting on Art and Madness, it revolves around languages, words as meaning and words as sound. Both are used as an extension of the body and melted in the construction of the staging as a tangible projection of the resonance of the words through sound and image» (Salt Itinerary, n.d.).

This work could be named a «one man show», V'ing performance, an audio-visual narrative or even multimedia opera. As was mentioned on the official website of the artist, «the connections between Azguime the composer and Azguime the poet have given birth to a unique text and music relationship that he has named Electroacoustic Theatre and Multimedia Opera» (Salt Itinerary, n.d.). The work could also be related to audio-visual narratives, which appear when video is combined with or triggered by audio.

The art work is interesting in connection to different modern technological features, in particular live video projection and live audio techniques. The diffusion of the voice, poetry, gestures and movements, lights, tense music and the drawings creates a polyphony of senses and a counterpoint of meanings. Different effects that were applied to the animated background when you couldn't understand if it was being drawn, painted or carved, create the atmosphere of chaos, but this chaos and confusion has its own rules and scenario. While the image is projected on multiple screens and seemed to be volumed, sounds capture the space. (Salt Itinerary, n.d.). On the stage, Miguel Azguime leads the audience through his imaginary world of words and their meanings. In video mapping classification, which was given in the beginning, this work could be attributed as Theatrical or Interactive.

The implementation of new audio features is also becoming an interesting trend in digital sphere. For example, on summer festival «The Night of Music 2015», that is becoming an annual event in Ekaterinburg (Russia), all advertisement posters were «playing» music! Each poster had a special bar that was possible «to read» using the special application on a mobile device (fig. 17, p. 51). Every poster played



Fig. 15 — Miguel and Paula  
Azguime, Salt Itinerary,  
Lisbon, 2015.



Fig. 16 — Miguel and Paula  
Azguime, Salt Itinerary,  
Lisbon, 2015.



Fig. 17 — The Night of Music,  
festival poster. Ekaterinburg,  
Russia, 2015.

its own song that gave a perfect possibility to listen to a sample of the music that would be performed on the concert. The entrance to concerts was free, it was a charity project, and one of its aims was to promote young musicians.

Today, more simple projection features could be used in practically every art field. If it is not part of final work — in this case it will be a tool. In street art and graffiti the projections became a popular instrument among creators. Along similar lines, the



Fig. 18 — Luca Barcellona, calligraphy work. Gavinana Reloaded, You Tube. «Political language is designed to make lies sound truthful and murder respectable and to give an appearance of solidity to pure wind». George Orwell «Why I write». Florence, 2010.

new-media artist Evan Roth first used a digital laser pen and a video projector to write graffiti in public spaces, where a traditional graffiti artists would use a spray can. Lots of art collectives now use Roth's methods to tag buildings, bridges and schoolyards. The key feature of these graffiti is their temporality as they lasts only as long as the projector is on. The real «data store» for this art is different video sites like YouTube and Vimeo which are «responsible» for preserving these graffiti. (Day, 2012)

Projection equipment could be used in more simple way — as a method to move the sketch from paper or screen to walls or other huge objects. This tool simplifies the process and helps artists save the right proportions and self-expression freedom of a small sketch. For example, this technique was used by italian artist Luca Barcellona in his work dedicated to the quote from George Orwell. (You Tube, 2010) The first outline drawing on the wall was based on a projection of the paper sketch, which was then traced by contour to be transferred to the wall (fig. 18, p. 51).

Video mapping has a great impact on the audience and because of it this medium is widely used in commercial advertisement and marketing campaigns. Many artists start working on both directions — commercials and personal independent projects. And by working on both sides of «the art versus commerce divide» artists start bringing more creativity and personality to each project, and sometimes it is difficult to understand if the work is an advertisement or not. In my point of view, this kind of partnership is not the worse art perspective: artists still have freedom to express themselves (in personal projects or within the commerce) and at the same time they receive a wide audience, necessary funds and more technical opportunities, never available to them before, to create and to produce ideas. As an illustration to this point of view, I would like to quote the story by Adrienne Day, who made a review about artistic work «Space Monkey» by J. R. Skola, that was projected on the commercial building at the intersection of Canal Street and West Broadway (New York, USA). According to Day, during the show a car stopped to take a closer look at the dancing Space Monkey. The driver rolled down his window and asked: «Is this a commercial or is this art?» (Day, 2012)

One more interesting idea that unites all artists mentioned in this chapter and a lot of others, is the complete mixture of art genres and art movements nowadays.



The borders between the contemporary art movements are erased — there are lots of intersections and overlays among digital exhibition, installation, performance, VJ'ing or video projection. The main link and connection is the «interactivity» of these works — with the space and with the viewer. All parts are mixed up: Luca Barcellona, a calligrapher who experienced street art, film director Matthew Clark, who creates participative installations with video mapping projections, theatre artist and musician Miguel Azguime who found himself in «multimedia opera» genre, etc... No creative borders, but just one big community of people who create and who observe. Another kind of globalization — artistic globalization that was reached, in particular, with the help of technological progress.

### 3.3. PAPER TECHNIQUES

There is a number of techniques of how to work with paper. In this project I decided to adapt and mix some simple features of paper design, that usually are used for making postcards and Christmas decoration with methods used in modeling and architecture. Among them are paper cutting, kirigami, pergamano, paper engineering (or pop-up) and modeling. Some of these art techniques intersect with each other.

Paper engineering is a technique designing artistic three-dimensional books which include different «movable» features — pop-ups, transformations, tunnel books, volvelles, flaps, pull-tabs, pop-outs, pull-downs, etc. Each technique can be perform in a different manner. Also known as pop-up books, for the first objects created in this technique were books. Surprisingly, these first books were for adults and had religious content. In the late 18th century these techniques were applied to books designed for entertainment, in particular for children. (Montanaro, n.d.) «Imagine, you open a book and a tiger jumps towards you» — explains German artist Peter Dahmen (Dahmen, 2016). Three-dimensional objects, which previously fitted flat between two books covers, are formed in front of the viewer's eyes.

The artistic aspect of paper engineering is related to origami, as it also employs folded paper, this field is even sometimes named «the Art of Unfolding» (Stinson, 2014). However, origami in its simplest form doesn't use scissors or glue and tends to be made with very foldable paper; by contrast, pop-ups rely more on glue, cutting, and stiff card stock. What they have in common is folding.

Paper cutting is an art of cutting paper designs. This art was spread all over the world and was adapted to different cultural styles and traditions. In contemporary art this technique has also become very popular and was adapted to modern requirements. Paper cut objects are some kind of sculptures, but in contrast to classical sculpture there is a movement in pop-up objects — to close and to open. (Wikipedia, n.d. a)

Pergamano and kirigami are also arts of cutting from paper. These works are usually symmetrical. Kirigami is more connected to origami and forms a variation of origami that is concentrated more on cutting instead of folding the paper. A difference between kirigami and the art of pop-up is that kirigami is made out of

a single piece of paper that has been cut into a design. Pop-ups can be made of several pieces glued together. (Wikipedia, n.d. a)

While working on this project I was inspired by paper designs made by German artist Peter Dahmen. The story on how the artist chose his vocation also defines this art technique. While studying graphic design in college, he had a task to create 3D objects out of paper. He soon realized that there was no safe way to transport his work to class on his daily train ride to school. Instead of risking to damage his project, Dahmen thought over a way to make his paper sculpture fold flat like a pop-up book. It was a fateful decision that changed the course of his life. He enjoyed the challenge so much that he became obsessed with creating more elaborate designs, eventually leading to a full-time career as a paper engineer (Jobson, 2014, b). More precisely the author himself names his technique «development of foldable objects made from paper and cardboard» (Dahmen, 2016), not limiting this way his working method to just creations of greeting cards from paper (fig. 23, p. 59).

The artist also works with different scales — from small pop-up greeting cards to huge room-size installations. He also makes experiments with textures and colors. His best works are abstract and catch the viewer's attention firstly by the motion of opening and closing that is inherent to the idea. For Dahmen it is the key of this art: it is not difficult to make some 3D object, the real challenge is to make sure it will lay flat (Dahmen, 2016).

Most of Dahmen's works are sharp-edged and architectural. This is because true curves are nearly impossible to achieve due to the nature of folding paper. The artist claims that it's possible to create the illusion of rounded edges, but ultimately it's just a bunch of strategically-placed lines. «The things that resemble architecture are always easier to solve than the things that look like nature, like real flowers», he says. (cited by Stinson, 2014)

The artist prefers to craft each piece by hand instead of using the computer from the first step. Dahmen explains it like this: «I'm often asked which software I use, but that's a mistake», he says. «When I started to create pop up cards I didn't even have a computer» (cited by Stinson, 2014). Also, as the artist claims, working with paper prototypes is much easier to test if the object will lay flat. He'll create

dozens of rough examples, measuring bits of paper, tweaking their angles, gluing them in different ways to ensure they collapse easily. «It's a lot of trial and error», he says (cited by Stinson, 2014). In the beginning Dahmen kept his work in secret and didn't show it to anyone. He thought that it would be boring to look at his «white, abstract pop-up cards» (Stinson, 2014). But in my point of view he was wrong. His works have had lots of admirers and clients from all over the world. Today he is searching for a new usage of paper and continues to develop his technique.

Some works of this paper technique are really closer to engineering than just to art, as the process of constructing from paper involves difficult mathematical calculations and spatial architectural features, works becoming rather 3D paper structures than just sculptures. For example, paper artist Matthew Shlian refers to himself more appropriately as paper engineer. The artist sees close and practical connection between paper folding and folding at microscopic and nanoscopic scales.

Another modern and very interesting art feature in the paper designs is the use of huge and disproportionate sizes. This technique is becoming popular in advertisement, both interior and outdoor. As the example of indoor ad could be represented a giant pop-up card for the International Motor Show (IAA) in Frankfurt/Main, Germany made by Peter Dahmen, paper engineer from Germany in 2011 (Dahmen, 2011). It served as a background for the presentation of the newest cars by the brand MINI. It was one of the biggest pop-up cards which have ever been created. The dimensions were 10,50 x 5,18 m and it took about 3 month to prepare the work. In the beginning of the show the card was slowly opening and giant animals appeared as a background for cars. It has an impressive effect that animals were jumping towards you (fig. 24, p. 59).

Another magnificent example — the exposition «Lisboa em Pessoa. O poeta e a cidade» («Lisbon in Pessoa. The poet and the city») that was performed in Portela Airport (Lisbon, Portugal) in 2013 (fig. 19, 20, p. 57). This artistic work was dedicated to the 125th anniversary of the great Portuguese poet Fernando Pessoa, and his relationship with the city of Lisbon. The exposition was organized by the museum «Casa Fernando Pessoa» in Lisbon and the Portuguese association EGEAC (*Diário Digital*, 2013).



Fig. 19 — The exposition «Lisbon in Pessoa. The poet and the city» in Portela Airport, Lisbon, Portugal, 2013.



Fig. 20 — The exposition «Lisbon in Pessoa. The poet and the city» in Portela Airport, Lisbon, Portugal, 2013.

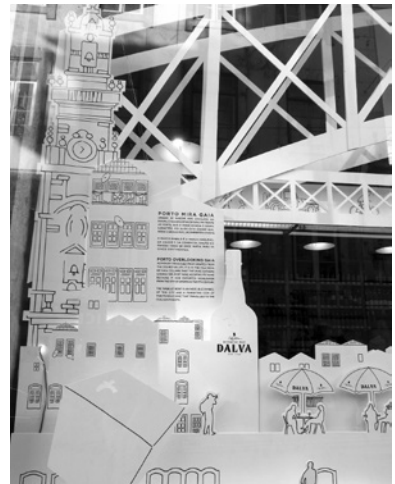
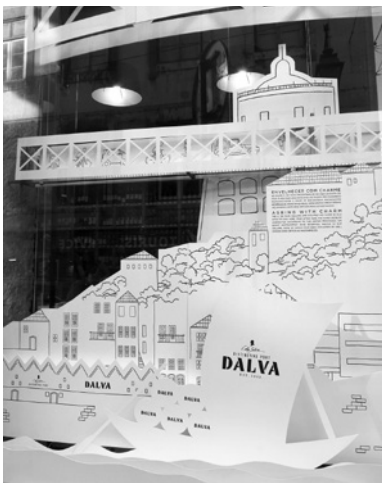


Fig. 21 — Willcreative, the storefront paper composition for the wine shop «Garrafeira Nacional» in Lisbon, Portugal, 2015.

The installation at human scale represented the streets of Lisbon in context with the poet's universe. The work created a fantasy ambient inside the huge hall of the airport. It worked like a labyrinth and allowed the viewer to enter into it, walk through the paper streets and discover the poet's world. The illustrations were made in «sketch» style in black and white gamma. This technique is great to represent the atmosphere as it looks very simple but at the same time gives enough details to feel the work and imagine the other nuances by your side. This technique also works good in showing the poet's imaginary world from an artistic point of view, as it's always a very difficult and controversial task. This technique

could reconcile different points of view by showing just some parts of the poet's artistic universe.

Another positive aspect of this work was the promotion of Portuguese identity and culture for people coming to Lisbon. The exposition was interesting for different audiences: for those already familiar with the works of F. Pessoa it was curious to observe another point of view, and for others who just visited Portugal for the first time it was a great opportunity to open it and begin to discover from the first minute spent there.

In the sense of applied techniques, outdoor advertisement is interesting as well. Sculptures of paper have volume and space. It is possible to build houses and castles, put paper characters into the scene or mix real products and objects with paper backgrounds and textures. All together these features attract the viewer's attention and give an endless field for a designer's creativity. For example, even a very simple usage of paper for shop window cases gives an unusual and fresh results. It looks more like the collage technique without very difficult schemes and mathematical calculations. Similar technique is widely spread to the streets of Lisbon.

A great example of a creative approach in designing shop windows using paper techniques are the works of Will Creative Consulting — a design agency based in Porto, Portugal. I would like to concentrate on their paper works for Garrafeira Nacional and remarkable windows for the shop located on Rua de Santa Justa, in Baixa — the historical part of Lisbon city centre. In 2015 the agency produced the project for the shop window «Dalva. O Porto em Lisboa» («Dalva. Porto in Lisbon»). The idea was to bring the riverside area of Porto and Gaia to Lisbon (fig. 21, p. 57). It was the biggest showcase that the agency made at that time. It depicted in «theatrical» form elements that are identified immediately with Porto and Gaia, two northern cities of Portugal: the Bridge of Luís I, Clérigos Tower, viewpoint Serra do Pilar, «barco rabelo» (typical boat of the river Douro) and some other elements. (Willcreative, 2015)

The work was inspired by small paper theatres: the whole scenario for this storefront was composed of panels with illustrations that overlapped to give the viewer the illusion of depth in a theatrical environment. The small diodes were used to illuminate the scene which also add volume and atmosphere to the paper city.





Fig. 22 — Willcreative, the storefront paper composition for the wine shop «Garrafeira Nacional» in Lisbon, Portugal, 2016.

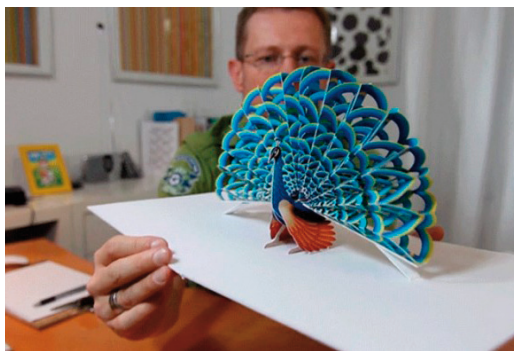


Fig. 23 — German artist Peter Dahmen with his paper work.



Fig. 24 — Peter Dahmen, pop-up card, International Motor Show (IAA) in Frankfurt/Main, Germany, 2011.



Fig. 25 — Artist Matthew Shlian, main page of the artist's portfolio website [www.mattshlian.com](http://www.mattshlian.com).



Fig. 26 — Chris Turner, Helen Friel, Jess Deacon, Revolution: Life cycle of a drop of water, 2013.

«Dalva» is the main «actress» in this scenario. The brand influenced the way the ambient was designed: stylized and minimalistic to represent a product as traditional and steeped in history as the Porto Wine. A part of the showcase was dedicated to the great chefs of the brand, who invented special editions of the Porto Wine Dalva. (Willcreative, 2015)

The last advertising company for the same shop in Baixa also deserves attention. The work «A aventura do Vinho do Porto» («The adventure of Porto wine») was made by the same agency and was released in March 2016 (fig. 22, p. 59). Observing the showcase of the shop the viewer read a small story about the Porto wine and Dalva brand. The chosen graphic style was completely different — bright comics with characters and text messages as it is usual in comic books. But the same paper technique was used — big illustrated panels with simple animation (movement of the glass to show the drinking process and the rotation of a barrel with Porto wine) to revive and attract the attention. The project turned out very bright and eye-catching.

Mixing paper with illumination also reveals the work in a new «light». Light gives more volume and creative freedom. It can make ascents in accordance with the artist's intention, work as a color filter or as a source of shadows, as night sky or a projector. Working with light it's possible to reveal and turn more vibrant the texture of paper as well.

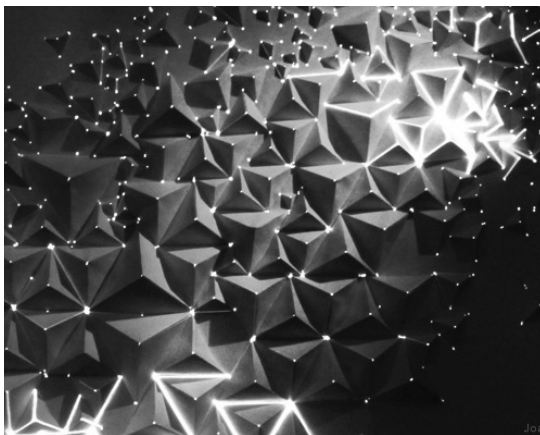


Fig. 27 — Joanie Lemerrier, Paper and Light, audio visual installation, 2013.



Fig. 28 — Li Hongbo, Bust of David, 2015.



As it was mentioned above, a connection of different approaches of working with paper becomes more and more popular nowadays. In my point of view, paper techniques communicate much more interestingly and strongly when mixed with new digital technologies, for example with different animation techniques and design. A wonderful example of putting them together in a single piece animation and pop-up book is the collaborative project of three artists — photographer Chris Turner, paper engineer Helen Friel and animator Jess Deacon. The work explores the life cycle of a single drop of water through the pages of an elaborate pop-up book (fig. 26, p. 59). The book contains nine scenes that were animated using 1,000 photographic still shot over the course of a year. (Jose, 2013)

As an example of connection of paper techniques and web design could be pointed the main page of Matthew Shlian's website, where you can see an interesting play between necessary web elements and paper objects. From the first look you don't understand that text, which looks like just written on a sheet of paper, is actually functioning buttons of a menu (fig. 25, p. 59).

Another curious collaboration appeared between paper and projection mapping. In Joanie Lemerrier's (France) work origami meets digital technology of light projection onto 3D canvases. Parts of the installation were made from sheets of A4 paper folded into pyramids onto which he projected light (fig. 27, p. 60). This technique resulted in a very interesting organic effect (Stinson, 2013). Now the artist works on more difficult and versatile projects that unite paper techniques with digital 3D modelling and advanced light techniques. «Light as a medium, Space as a canvas» — this is the artist's motto, as is indicated on the artist's website (<http://joanielemercier.com/>) and his community in Facebook (<https://www.facebook.com/joanielemercier>).

Paper sculptures could be represented as independent art pieces as well. For example, the stunning works of Chinese sculpture Li Hongbo, made of thousands of layers of thin paper overlaid one to another. Then paper slices are stucked together to form blocks of 500 layers. The sculptor stacks the blocks to the desired height (an average bust is around ten blocks or 5,000 sheets of paper high), and then cuts, chisels and sands the large block just as if it were a piece of soft stone (NTDRussian, 2014).

Li said he has always loved paper, first invented in ancient China. «At the beginning, I discovered the flexible nature of paper through Chinese paper toys and paper lanterns. Later, I used this to make a gun. A gun is solid, used for killing, but I turned it into a tool for play or for decoration. In this way, it lost both the form of a gun, and the culture inherent to a gun. It became a game», explains the author (Jobson, 2014, a).

In his recent works, Li produces only perfect replicas of classical busts and shapes he used to sketch at university (for example, «Bust of David» on fig. 28, p. 60). The denatured human forms may make some people squirm, but Li says he uses the archetypal figures not to shock, but to make audiences concentrate on the material. «'Strange' and 'unsettling' are just adjectives used by some people. In fact, we have a fixed understanding of what a human is, and think that a human cannot be physically manipulated, so when you transform a person, people will reconsider the nature of objects and the motivation behind the creation. This is what I care about», claims the sculptor about his exhibition 'Tools of Study' at the Klein Sun gallery in New York (USA) which was opened on January 9th 2014 (cited by Jobson, 2014, a).

Sculptures of Chinese artist are also represent the installations creative ambient as show to the viewer movement and mobility of art pieces. The viewer is not just an observer but a «beholder» and eyewitness as well. As some visitors expressed interest and desire to «play» with sculptures and try the metamorphose with their own hands, Li sometimes allowed his works to be touched, as it was organized during the exhibition in Sydney in 2013 (NTDRussian, 2014).

An interesting technique was used by the architect Zaha Hadid in her early works. Zaha Hadid is the renowned Iraqi-born, London-based architect. In 2004 she became the first woman to be awarded the Pritzker Architecture Prize (BBC News, 2015). This early technique could be named «paper relief». It's almost axonometry, working relief or cutting — a very curious genre that is different from the classical approaches. Watching these works it is possible to observe how the architect works on the project. Paper reliefs are very spectacular from an artistic point of view because of the play of light and shadow inside every piece. Some paper reliefs by Hadid were represented in addition to other works

on the exhibition, that was held in The State Hermitage Museum (St. Petersburg, Russia) in 2015 (Zaha Hadid Architects, 2015). Another architect's work in this technique — paper relief of model of Neues Stadt-Casino in Basel (Switzerland), shown on fig. 29 (p. 63), was sold during the charity auction «Paperlove», held as a part of the show Design Miami in 2008 (Etherington, 2008).

Paper could be replaced with a stronger and more resistant material — cardboard or even thin plastic. In this case, it is possible to use the same artistic features as with paper. Paper engineering here can meet modeling, as in the works of Zaha Hadid. These materials give more freedom and opportunities for working with sizes, shapes and durability. The same shapes could be cut from plastic sheets using laser. This technique is more common for architecture models. Works for the exhibition «Carrilho da Graça: Lisboa» that was exposed at CCB in 2016 perfectly represent this idea (fig. 30, p. 63). The main object of the exhibition is the city of Lisbon, which was built «on Portuguese territory throughout its history, on an almost baroque topography, bathed by the sunlight reflecting from the surface of the River Tagus». The city, that was shown in CCB, was represented as «an artificial construction of humankind» (CCB, 2015).



Fig. 29 — Zaha Hadid, paper relief model, Neues Stadt-Casino in Basel, Switzerland, 2008.

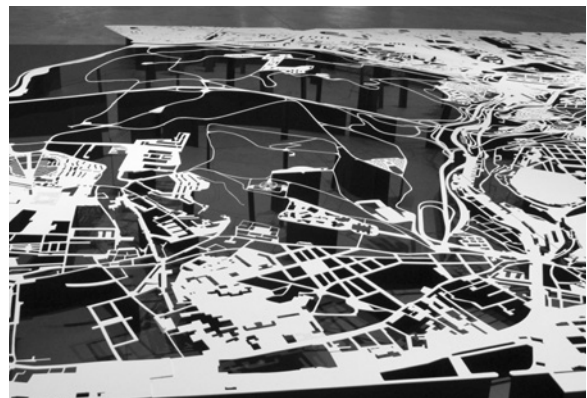


Fig. 30 — «Carrilho da Graça: Lisboa», Garagem Sul — CCB, 2015.



## **4. FICTIONAL WORLDS**



## 4.1. WHY DO PEOPLE CREATE FICTIONAL WORLDS?

We all love fairy tales. We hear them, read them, imagine them, sometimes we even live inside them... Our imagination and emotions are largely born from our associations. Long-time impression, forgotten melody, a familiar smell, a favourite silhouette or voice, the feeling of déjà vu, etc. — everything that makes up our memories and accumulates life experience lives in our associations. It often determines our actions, emotions and experiences. It helps us travel back to the past and create the future. Thanks to it our fantasies, no matter how magical and unreal they are, always rely on familiar things. For example, people in different epochs have invented an imaginary city. They were an utopian models, perfect in form settlements, literary images of non-existent cities, historical reconstructions, etc. But these fantasies were always based on real associations: geographical references, ethnic or temporal details, cultural or personal ties.

Cities that we grow up with, are perfect by their atmosphere, in which we feel comfortable. We can imagine the characters that inhabit our city and we can tell their stories. The architect can think through and build the life of the whole metropolis. The artist will imagine particular light and color that will define the mood of his city. The writer will create his non-existent city and will inhabit it with unreal creatures. But all these cities will be alive, thanks to connections, relations and stories that are created out of our fantasy and associations. The writer may intentionally put his heroes in a fictional environment to focus all attention on the problems in their relationship or to convince the reader that the scene is not important, as the history is very typical and widespread. Conversely, an author can imagine a city that will be the main character in the novel, the city will determine the actions and feelings of the characters and also will influence them.

We also invent different cities: dream-city, mood-city, story-city... They reflect our fantasies, experiences, affection and nostalgia, culture and aesthetic tastes... Our invented city is ourselves, outside of time and space, flying on the waves of our associations and aspirations.

Very often worlds or cities invented by someone seem to us so amazing that we get fully immersed in them and feel their atmosphere. For example, this

technique is often used by writers, because fantastic, artistic, and, of course, children's literature cannot live without imaginary worlds. Terry Pratchett has created the whole Flat World, with its own laws and characters («Terry Pratchett: The real Geography», n.d.). Tolkien invented the Middle Earth, with real topography, different nations and their own language! There are many not so fantastic, but still dramatic works with a simple human stories, in which the author wants to add a wonderful unreality and for this he places his beautiful noble heroes in an unknown city and country. People of all ages read excitedly kindhearted books of Alexander Grin and dream to search these amazing countries and these people under crimson sails of their imagination.

In fine art the unreal is so strongly connected with the usual and familiar that they always cause an emotional response from the audience. «Starry night» by Van Gogh, the ideal landscapes of Renaissance, the dynamic worlds of Suprematism — it's all an attempt to create a new reality. Other artists are going out of the museums and come with their worlds straight into our homes, in our everyday life, as it was done, for example, by the optical illusions of Victor Vasarely, bold and stimulating for our imagination. The Norwegian sculptor Vigeland created his philosophical world — the whole Park of his sculptures — and invited us to discover and appreciate his idea. Modern architects are creating a new aesthetics for our cities, the origins of which lie in their imagination and bold designs. Street artists also brighten our reality — with unexpected, colored, unreal scenes they create an atmosphere of wonder and amazement, as it was in our childhood. After all, we all love fairy tales...



## 4.2. ALEKSANDR GRIN'S «GRINLANDIA»

The origins of creating fictional worlds lie in the nature of art itself. Usually, fantasy worlds have two main peculiarities — they belong to a certain genre and, secondly, they have the individual author's character. In works of outstanding writers these two features come together.

Aleksandr Grin (real name — Aleksandr Stepanovich Grinevskii) is a Russian writer, famous for his romantic novels and short stories, that connected with sea, adventures, and love. Most of his novels are set in a fantasy land with an European or Latin American flavour. A. Grin's fictional world has become the subject of research for several times. This is the world where reality and fiction «intertwined in a wonderful and happy irregularity» (Tsarkova, 2000). «Grinlandiya», «Grin's Earth» — these names were given to the fictional Grin's country by Russian critic K. Zelinsky. Green's universe was mentioned for the first time in reviews in the 1910s (Tsarkova, 2000). Among the critics there are lots of versions about the essence of the writer's world. For example, N. A. Kobzev claims that «Ginlandia — is some kind of synthetic world of the past» (Kobzev, 1983, p. 6). For L. M. Mihailova Grin's country is the world of future. Another interpretation is provided by T. E. Zagvozdina. She thinks that Grinlandia is an artistic reality, «ontologic existence», a specific myth about the world imagined by A. Grin (cited by Tsarkova, 2000).

Grinlandia is the universe, created by analogy with the mythopoetic constructions of the twentieth century: it is the universe, integrated and organized according to certain philosophical, ideological and aesthetic principles of the writer. It has its own spatial environment, time scale, its own laws of development and ideas, characters, plots and conflicts. Grinlandia is an extremely generalized, romantic myth of the twentieth century, that has a symbolic nature (Bondarenko, 2000).

Grin began the creation of his fictional country in 1909 when the novel *Reno Island* appeared. The story takes place on an exotic island, which does not exist on any real map. This is the first point on the map for Grin's fictional country. Then the island turns into a peninsula — The Lanfier Colony, which Grin begins to inhabit with humans. Gradually, Grin's world has taken its shape. By 1913, the process of creating a fictional country was almost completed (Tsarkova, 2000). Fictional cities

become the scene for most of his novels. Interestingly, if there is no name for place in the story, the reader usually associate the location to Grin's invented world.

Liss is a capital of Grinlandia. Most of Grin's stories occur here. Four miles away from Liss is located the small fishing village Kaperna, where lived the young dreamer Assol while waiting for the ship under crimson sails. Tavi Tum once came to Liss and first met there with a flying man Drood, the hero of the novel *The Shining World* (1924). Navigator Bit-Boy, «Bit-Boy, bringing happiness» went to his last voyage also from Liss. Grin talks about this character in the novel *The ships in Liss*. Zurbagan is another town in Grinlandia. «The City of decrepit boaters and sun glows», the port city that is washed by the azure Sea of Grin's fantasy (Bondarenko, 2000).

There are lots of legends about the real cities that inspired Grin. One opinion is that the city of Lisbon (Portugal) became a prototype for Liss, the capital of Grinlandia. This story inspired me and I decided to take this concept as a base for my work. The most interesting thing is that the author had never been to Portugal but built his universe only relying on his imagination, fantasy and knowledges gleaned from books and geographic atlas. His life was difficult and not so romantic as was inside his miracle world. His sailor career was unsuccessful and only a couple of



Fig. 31 — Film poster «Scarlet Sails», based on A. Grin's novel, USSR, 1961.



Fig. 32 — S. Brodskiy. Fragmet of relief map of Grinlandia. Memorial and Literature Museum of A. Grin in Feodosiya (Crimea).

times he was even outside his native country and only as an ordinary seaman, who stayed the whole time on the ship without seeing foreign cities. But the real Grin is the «féerie» of his own world (Bondarenko, 2000). The city of Liss and the whole Grin's invented country exactly coincided with my feelings and view of Lisbon. Here lies for me the magic of this fantasy world — Grin believes in miracles and also teaches us to believe, because «féerie» is impossible without faith.

For a long time A. Grin was considered only to be a science fiction writer. This is due to the fact that the action of the majority of his novels was transferred to some fictional country, and the characters have unusual «foreign» names. Another artistic weapon is Grin's language: it leaves the reader with the sense that it is a translation, but from what language? It is well known that the author was not successful in foreign languages, and his works never copy English or any other European language. So, as G. Bondarenko mentioned, maybe it is a translation from the language of people from Liss and Zurbagan? Against this background, it was common to name A. Grin a «non-Russian» writer. But the author considered himself as a Russian writer and named great Russian authors of XIX «golden» century as his teachers and predecessors. (Bondarenko, 2000)

The relationship between Grin's country and the «real» world is so clear that you can recreate the fictional map of his country and also determine where this country is located geographically. The reader begins to believe in the existence of this world thanks to the delicate connection, the special relation of two bases of his works: real and fantastic. However, Grin's universe is not only geographical and topographical, but an artistic concept as well. It's an art space, where the plots of his works take place. Grin «equalizes the fictional world with the real one» (Tsarkova, 2000). He claimed that he imagined himself at all the places where the action of his stories took place «with great precision and completely real» (cited by Tsarkova, 2000). He said that it was not just a fictional terrain, which could be described as anything, but the country that permanently existed in his imagination and existed in a particular, constant way. (Tsarkova, 2000)

Journalist E. Arnoldi recalled how Grin once in conversation with him described the road that went from Zurbagan. That description was very clear and detailed. Grin spoke about turns, climbs, descents, he pointed orienting objects... He spoke about

his country as if he had been there many times, and now there was a map of it in front of him. (Grinworld.org, 2016) The intersection of real geographic objects with the world, that was created by the writer's imagination, could be also considered as the method of «constructing» an artistic world inside another world. The distance between fictional towns is strictly calibrated and rivers that never existed in the real world flow through certain channels. This clarity, reasonableness, proportionality even of the smallest details is extremely typical of Alexander Grin's novels. Working with daring fantasy and unrestrained imagination he never crossed the border of art truth, as he thought that imagination required rigour and logic. Grinlandia was created with a mathematician precision, but at the same time it was built on the basics of poetry. (Tsarkova, 2000)

The writer's universe is open to the real world, it fits into the real world map. Researchers even draw the hypothesis that the peninsula with the fictional country is located somewhere on the southern maritime border of China. These geographical intersections are everywhere. For example, in the novel *Nurse Glenau* (1926) Grin's characters arrive to Poket (a city in Greenlandia) from Philippine Islands; not far from The Lanfier Colony passes the road to Europe (novel *The Lanfier Colony*, 1910), from Moscow it is possible to go to Zurbagan by train (*Hunting Marburn*, 1915). From New Zealand the characters from the novel *Poisoned island* (1916) arrived to Ahuan-Scap, and from Liss — directly to Cape of Good Hope or many other real locations — Alaska, Madrid, Copenhagen, Cairo, Moscow, San Francisco, Budapest, Paris (novel *The Bet*, 1933). The author himself went to visit his characters in Zurbagan, Gel-Giu, Liss (novel *Meetings and Adventures*, 1960) straight from Feodosiya (city in Crimea). (Grinworld.org, 2016)

The game between real and unreal appears not only in geographical moments but also in a sense of time — Grin gives real dates and stories from cities history, which create the illusion of the reality of places. As an interesting literature technique he also uses close to each other real and fictional names of the places inside one story. The effect is also enhanced by the mixture of conventional and familiar stories with supernatural, such as the story about the flying man. Grin does not oppose the real world to the fictional: both are inhabited by humans, who make it the way it exists. Every minute and moment in his world

are very important and full of events, as sometimes all pleasure and joy could be compacted only in one wonderful moment. «We made a good minute» — kind of translation of a character's words from the novel *The Shinning World* (1924). Grin's idea is to make this shinning minute of happiness to the person close to you, to make this minute eternal. (Bondarenko, 2000)

Some researchers see a kind of artistic connection between Grin's novels and the works of masters of philosophical prose of XVIII — XIX centuries. For example, the locale of stories is moving to the East. French philosopher F. M. Voltaire used this method to help the European reader abstract from the realities of European life. The result was a work where «European» philosophical plots and philosophical ideas became clean from everything usual, familiar and easily recognizable. The same dismissing capability is typical of Grin's world as well: it gives the author a huge potential for modeling different situations and stories. The collision between good and evil, love and hate, life and death in a world like this gets much more intensive, more «pure» and strong at the same time. It also works fully in accordance with the writer's romantic artistic intentions. (Tsarkova, 2000)

One of the key concepts in Grin's works is the motif of the road. It has different meanings and can be demonstrated as escape, physical movement from one place to another. The «road» also could be shown in a more abstract way — as a shift from reality to the «other world», the fictional one.

### 4.3. HAYAO MIYAZAKI

The Japanese eco-fantasist Hayao Miyazaki is an animation magician, perfect storyteller who is also a builder of worlds. The greatest theme and the first character in all Miyazaki's films is the environment. His works are full of images of natural and manmade worlds, that were taken from real beauty. The key viewer's experience is to find out where is a fantasy and where is a real world.

Foremost, for Miyazaki the environment around is nature. Typical visual motifs include gorgeous pastoral images («lush, verdant trees and forests, sprawling meadows, massive cumulus formations drifting through spectacularly blue skies») («The worlds of Hayao Miyazaki», 2010), wonderfully visualized architecture of different styles («ancient castles of mossy, vine-swathed stonework, quaint seaside towns, traditional Japanese structures») («The worlds of Hayao Miyazaki», 2010). The fantasy Miyazaki's universe was even named «organic machine» (Chute, 1998).

People, for Miyazaki, are meant to live in nature, preferably in harmony. Human culture is integrated with nature and just inhabits it. Miyazaki opposes the exploitative use of nature to the harmonious flourishing of nature and human civilization. Interestingly, practically all true villains in Miyazaki's films are exploiters. They attempt to dominate nature in pursuit of political domination. To exploit or even destroy nature for short-term gain, according to Miyazaki is harmful to humankind, since this world is given to us as our permanent home (Schellhase, 2014). His universes are very different but, at the same time, united by the main topic of his life — ecology. «I've come to the point,» Miyazaki says, «where I just can't make a movie without addressing the problem of humanity as part of an ecosystem.» (Chute, 1998)

Places where the author gets his inspiration from are very different and located all around the world. He's never been to some of them but took them as the base for his art work. This happens, for example, with «Porco Rosso» (1992), adventure story about ex-WWI fighter pig pilot, that was set in Croatia, on the Adriatic coast (fig. 34, p. 75). But due to the Balkan conflict the studio was not able to film there. «I haven't been to Croatia,» he told on a press conference in 2008 (Hadfield, 2008). «But I have actually – irresponsibly – made a film that was set there.» (ibidem) For



his tale «Kiki's Delivery Service» about a trainee witch, Miyazaki needed a very specific and magical place as his heroine is. Since the film was set in a fictional country in northern Europe, he turned for inspiration to Gotland, a Swedish island in the middle of the Baltic Sea with its own language, Gutnish. (Denney, 2015) Another of the artist's works, «Gake no ue no Ponyo», was conceived after a trip to the Seto Inland Sea in Japan. Miyazaki was depressed by the people's attitude to the marine environment. «I saw how people have polluted the sea, and came back home angry,» he told on Comic-Con conference. «I don't think we're born with a natural tendency to protect the environment. I think it's something we learn if we're educated and brought up to have the manners to care for the world.» (Lasseter, 2009) The town featured in the largely aquatic adventure is reportedly based on Tomonoura, a humble fishing town in Setonaika National Park (Denney, 2015).

The worlds created by the author are unique and breathtaking. They immediately capture the viewer, no matter if it is the teeming post-apocalyptic jungle world of «Nausicaa of the Valley of the Wind», or the strange 19th-century science fiction of «Laputa, Castle in the Sky», the surreal spirit world of «Spirited Away». The viewer has a sense that he has visited these places before, as all fictional locations with their characters as distinct and vibrant as any place in the real world. The artist's painting style and tender attitude to persuasive details help achieve this spectator's sense of presence.

Another serious basis is the unique blend between reality (or sometimes realities) and his imagination that can put together things which never coexisted in



Fig. 33 — Town Tomonoura in Japan and scene from «Gake no ue no Ponyo» animation, 2008.

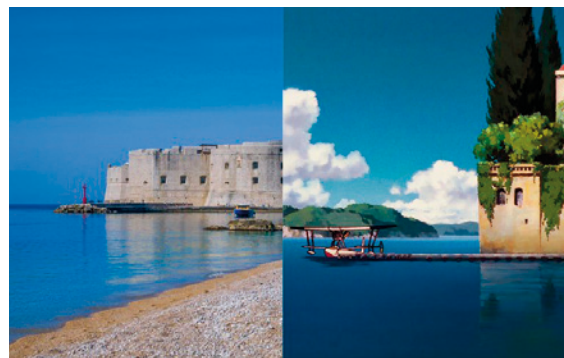


Fig. 34 — Fortress in Croatia and scene from «Porco Rosso» animation, 1992.

any one place and time, or in some cases never existed at all. It seems that parts of his works (particular architectural, technological and cultural milieus) were copied directly from life. («The worlds of Hayao Miyazaki», 2010) This creative approach makes the connection between the viewer and the art work deeper and more absorbing.

The artist builds his worlds from inside out, like all good engineers do. Preparing models in two dimensions with the addition of movement and time to simulate the third dimension, he always thinks not only about it's outer appearances, but about their inner appearances as well. «They can't just look right; they also have to work right» (Chute, 1998). Animator Tim Johnson («Antz») said about this Miyazaki's quality: «You get the feeling that if you built these machines from [Miyazaki's] drawings, they would fly.» (cited by Chute, 1998). And there is no difference if the author considers an airplane or an entire planet, his work is always consistent, symmetrically verified and seamlessly sensitive to sequence of cause and effect. (Chute, 1998)

Two of Miyazaki's great loves are water and sky, and he uses them in related ways. Flight is a widely spread theme; he has never done a film that doesn't involve flying of some kind, whether with gliders, magic brooms, biplanes or by no visible means at all. His imagination seems constantly to soar, to leave gravity behind. But water for Miyazaki is also a way how to define gravity. Interestingly, he explains in nautical terms even a creative process of working: «I try to fish out my own dreams by dangling a fishing line into my subconscious, but they don't catch very well. When I get stuck on ideas, I have to dig down deep into my subconscious, past the surface of my mind that no longer seems helpful, to find some interesting way to resolve the drama in my films. But to get there, it's very difficult for me. It's a constant struggle.» (Lasseter, 2009)

Miyazaki imaginative worlds are always based on the author's own life experience. He also opposes the virtual reality that surrounds young people nowadays, as it damages their creativity. «They lack real experience of life and lose their imaginations. Animators can only draw from their own experiences of pain and shock and emotions.» (Lasseter, 2009) Miyazaki teaches how to find harmony between «the human hand, eye and brain, and the ever-expanding



computer toolbox» (Lasseter, 2009). Miyazaki seldom simply divides good and evil; the worlds he creates tend to be complex and ambiguous. Even grim witch-like figures in «Spirited Away» and «Howl's Moving Castle» seem to be not so bad once you get to know them. Miyazaki tends to offer understanding and sympathy to all of his characters. And this humanity and love to environment around no matter what difficulties exist in the world makes the works of «Sensei» Miyazaki so hotly favorite, even among a new generation.

#### 4.4. GUSTAV VIGELAND AND THE VIGELAND PARK

Gustav Vigeland, in full Adolf Gustav Vigeland, is a famous Norwegian sculptor who is best known for creating an outdoor sculpture complex in Frogner Park, Oslo. Vigeland Park is the mystic universe that combines more than 200 sculptures in bronze, granite and wrought iron, all conceived by the artist. Vigeland was also in charge of the design and architectural layout of the park. The Vigeland Park was mainly completed between 1939 and 1949 (The Vigeland Park and Museum, 2016). Today it is the world's largest sculpture park made by a single artist, and is one of Norway's most popular tourist attractions (fig. 35, p. 79). The shocking and strange sculpture world «includes everything from a woman embracing a giant lizard to a naked man fighting flying babies, and everything in between», as it was mentioned by B. Parkin. (Parkin, 2016).

Most of the sculptures are placed in five units along an 850 meter long axis: The Main gate, the Bridge with the Children's playground, the Fountain, the Monolith plateau and the Wheel of Life. Vigeland works for Frogner Park formed into different individual sculptural projects that include an entrance, bridge, fountain, circular staircase, mosaic labyrinth, and a stone forest composed of carved figures (The Vigeland Park and Museum, 2016). The concept of the sculpture composition represents the visualization of life: from conception, birth, growing up, living together to death. But death is not the end — it's just a stage in a cycle that leads to a new life. The key element of the whole composition is the The Monolith, that was carved from one single granite block, which gave the name to this work (mono: one, litho: stone). The column symbolizes «Man's longing and yearning for the spiritual and divine» (Go Norway, 2016). Humans are displayed embracing each other as if they are being carried towards salvation. The most popular exhibit in the park is «The Angry Boy». The sculpture shows a naked little boy crying and about to stamp his foot.

The sculpture complex in Frogner Park can be considered as an installation as well. It combined several distinctive characteristics of this art movement: constant connection between viewer, art and the space; all sculptures united in one idea, that can be seen only when all pieces connect in one place; it's completely «non-gallery» art; it's too extravagant and defiant to be traditional; the viewer's

participation is also represented in this work — the author wanted the viewer to follow the concept line and, at the same time, to think out his own reading about what he saw.

Vigeland used a different approach to represent his fantasy world of sculptures: not through ambient but through characters. Nevertheless the ambient and nature of Frogner Park were in the intention as well: it forms a part of this huge project. In this way it is possible to count this work as site-specific. Another technique to



Fig. 35 — Frogner Park,  
Oslo, Norway.



Fig. 36 — Gustav Vigeland, «Man  
Attacked by Babies», Oslo, Norway,  
1942-1943.



Fig. 37 — Gustav Vigeland, «The Wheel of Life»,  
Oslo, Norway, 1933-1934.

reach the miracle of this world is a mystical combination of different art directions (or genres) in sculpture — romanticism, realism, symbolism, monumentalism and unique northern traditions. This artistic formation occurred gradually. The son of a master carpenter, Gustav Vigeland showed from an early age ability as a woodcarver. His family supported his artistic interests. From this time began the formation of his personal style. Vigeland's first sculptures were mostly naturalistic portrait busts and reliefs. His unique style was also developed during his travelling abroad. He spent several months in Paris in 1893, where he visited the studio of Auguste Rodin. Rodin's influence can be seen in the highly realistic, emotional style of Vigeland's early work. He was also inspired by medieval sculpture; but eventually he followed a more simple and stylized approach, that whimsically unites traditional art with the artist's radical ideas. There was even given a term to this style — «innovative realism» (Encyclopedia of World Biography, 2005).

Mystery and viewer's freedom worked also as the artistic methods of creating an imaginary world. The author never or very rarely gave names to his works. Also practically there are no any descriptions or explanations by the author. This was made with the intention not to steer viewers' expectations in any specific direction. «When looking at the park from a bird's eye view, one can easily see that the outline resembles a Latin cross, with the main axis from the main gate, across the bridge, towards the monolith, and ending with «The Wheel of Life» as the apsis. The fountain marks the cross. The sculptures can be divided into groups — the bridge, the fountain, the monolith, and the two smaller groups such as «The Wheel of Life» and «The Clan» (Strømmodden, 2015).

Another reason why his imaginary world is so original and distinctive is the author's personal qualities and complex nature — he was shy, reclusive, stubborn, strategic (Strømmodden, 2015). But at the same time, very extraordinary and eccentric. In some sense he lived his real life inside his city of sculptures. That estrangement and insularity saved the originality of the sculptor's personality.

Finally, it's interesting to mention the story about the contract that was signed between the city and the artist. Figuratively, it's a price that the artist paid to give birth to his imaginary world. In 1921, Vigeland entered into an unprecedented contract with the city of Oslo. In exchange for a place (the area around Vigeland's studio,

Frogner Park) that became the home for his grand sculpture complex and adequate studio space for the remainder of his lifetime, Vigeland donated all of the works he had already made, as well as everything he would produce until his death. His studio also would be turned into a museum after his death (Encyclopedia of World Biography, 2005). In some sources (Strømmodden, 2015) there is the information that the agreement did not give him any fee or salary, however, he was allowed to participate in competitions or take on private commissions. But the most important part is that by signing the contract Vigeland finally was able to concentrate on his work, on the main project of all his life.

Vigeland Sculpture Park is a result of one man's artistic obsession and a perfect example of lifetime work. It was dedicated to creating an imaginary world that will reveal the human nature: abstract, realistic, cruel and sacrificial. When Vigeland was asked what the Monolith sculpture meant, he answered, «This is my religion» (Strømmodden, 2015). I think this phrase explains very clear the close connection between the author and the world that he created.



## **5. METHODS FOR MANIPULATING THE VIEWER'S ATTENTION**





## 5.1. VISUAL NARRATIVE

Every visual art object contains a story or an array of information that the viewer is able to access. Historically a number of schools of visual arts (church paintings, Pre-Raphaelites, social realism) could be named «producers of narratives» (Schirato & Webb, 2004, p. 81). Most of these works of art hold the possibility to contain a story even in a single image.

An important nuance of every visual narrative is that it works as a metaphor and rarely provides a clear visual text. Every picture can tell thousands of stories and what this story would be like depends also on the viewer's personal interpretation. The author's interpretation of an art piece must be joined by the interpretation of the viewer, because «no image tells its own story». Because whether the fictional world will come to life or not depends also on the author's ability to create the illusion that what and how one sees is real (Schirato & Webb, 2004, p. 24). The viewer unconsciously chooses some information and ignores other. Visual images prepare a «floating chain» of meanings and sights, that the viewer is able to discover while reading the visual work. In opposite to great literature that can «show», the visual art piece can also «tell» the story. (Schirato & Webb, 2004, p. 97)

These variations in reading the visual «text» depend on different fields of knowledge (practical, national, cultural, aesthetic), that incapsulated into the image. In the viewer's mind all new visual narratives are based on elements, conventions and already-known stories. In some visual texts the viewer doesn't need any additional information or help to read the narrative, because he knows the cultural context and «the code». In these cases the viewer's previous knowledge plays the role of the caption, that ensures that the narrative is caught correctly (Schirato & Webb, 2004, p. 90).

The connection between narrative and space appears in most visual art pieces. «Every story is a travel story — a spatial practice» (Schirato & Webb, 2004, p. 82). Spatial characteristics are the element that distinguishes visual art works from literature — book audience is usually static observers, while image viewers are active, walking around the object (ibidem, p. 86). In some cases, space could be also abstract and metaphoric, when the art work encourages the viewer to go

somewhere else or to create his own imaginary world based on a visual piece. With the development of linear perspective, space has become an active participant in visual narrative as the focus of the story has been shifted from the depiction to the illusion of reality of three-dimensional space. (Schirato & Webb, 2004, p. 104)

Visual narrative, in general, consists of a plot, a narrator (the point of view from which it is told), characters participating in the story, time and place of the scene, and also some special relations which unite the events of the narrative. The key questions about visual texts are «What is it?» or «Who is it?», while verbal narratives are usually about what happened, when and to whom (Schirato & Webb, 2004, pp. 83-86). Visual narrative is also characterized by the viewer's freedom in the way how it could be observed: the audience can look in pretty much any order and normally for any length of time (of course, there are exceptions, but with the modern tendency to record any art work the viewer receives practically unlimited access to each art piece, even if it was a momentary happening).

In visual narrative the important is not only what is told, but the process of telling as well. Indeed, time is a key element of visual narratives, which «in the most simple sense, are stories that take place in time» (Schirato & Webb, 2004, p. 85). And in the case of a single frame art piece it is a very difficult task for the artist to show time in it.

Another interesting aspect is the capability of a visual art piece not just to tell the known story, but also to produce its own narrative. There is a big difference between «a work that illustrates a well-known story and another one that tells a story. This new story will also be mixed with the viewer's perception and associations, based on his cultural background and life experience. Visual works are not transparent, they are multi-layered and sometimes don't tell the story easily, but they have a great expressive power — «the ability to convey emotions, ideas and attitudes». (Schirato & Webb, 2004, p. 104)

## 5.2. INSTALLATION ART PRACTICES

### 5.2.1. Visual perception

As this work is concentrated on creating of fictional city, which is figuratively located inside the real one, the question of creating this fantasy ambient and its representation arise foremost. There are different methods and techniques that could help draw the attention of the viewers, tell them the narrative or guide through the imaginary city.

The narrative and objects of the project have site-specific nature, they are located inside the real city of Lisbon and have a connection with particular places there. This connection influences the way how these objects will be perceived by the viewer. At the same time the relationship of the art pieces with the viewer plays an important role in representation as well.

«Every act of looking and seeing is also an act of not seeing, even when we are being attentive» (Schirato & Webb, 2004, p. 7). The extent to which the viewer pays attention to the world around depends on the specific context of the moment and the whole situation of perception of the art work. Our perception largely depends on our attention. The men fishing in the boat doesn't pay attention to the sky, because he is focused on something of more immediate interest: the waves or the fish in the water. In this situation the «of-the-moment contexts» (Schirato & Webb, 2004, p. 15) also produces what we see. According to Shirato & Webb, there are always things that remain invisible if we are paying attention to other things in that moment. The «visibility» or significance of all visual information depends on viewers own «habitus» — personal history, relation to own culture, tastes and dispositions. When the visual text is abroad the board of interest it becomes irrelevant and hence invisible, even if it's something very important to another person or to the author. (Schirato & Webb, 2004, p. 7)

The viewer is balanced between attention and enjoyment while choosing images and frames to look at. Tony Shirato and Jen Webb in *Reading the visual* describe the differences between mind image as a goal and mind image as a process with the example of a car, when the process is less important then the goal

(drive to work, to the supermarket). In this case the viewer is concentrated on road safety and things connected to it (speed, road signs, etc) and not on the landscape around (Schirato & Webb, 2004, p. 14). By adapting the art piece to the specific situation, artists try to predict the reaction of the audience. This method is widely spread in every visual art practices and particularly in Installation Art.

While talking about Installation Art, which is famous for its ability to shock and surprise the audience, I want also to raise the question of the freshness of our impressions. Because we already have seen everything through our own cultural frame, in some case, it's really very difficult and almost impossible to receive a truly new visual experience. Even if we would suddenly fall down on another planet where aliens live, we would still see the world around by using categories and ideas of perception that are familiar and habitual for us (Schirato & Webb, 2004, p. 19). Even completely new things we would start to categorize with something familiar to us — for example, the evaluation of an alien would be similar to the process of evaluation of real people. In this aspect, there is a point of view that everything we consider abnormal is in reality something that we see at least the second time, when our eyes start to consider this information as a pattern and to pay attention to it. (Schirato & Webb, 2004, p. 21)

Another important question that also forms in Installation art works and in every visual text is the role of the author, who makes an «evaluative decision» (Schirato & Webb, 2004, p. 22). In other words, the creator makes the acts of selection, omission and framing of the context, which form a visual text. He chooses what content, within what space and time, is interesting and worthy of attention. This process could be conscious and unconscious as well. In such a way the artist becomes visually and contextually responsible in front of the audience (Schirato & Webb, 2004, p. 24). An interesting point of view to this question was given by art writer and researcher Niamh A. K. in study materials from the Irish Museum of Modern Art (IMMA), describing a visual artistic work as a «metaphor for the wider trickery of art» (Niamh, 2010, p. 9). It manipulates «between experiences of life and of art, and between perceptions of reality and of representation» (Niamh, 2010, p. 9).

To explore these issues I turned to Installation Art practices. Some theoretical and practical principles of this art were applied to the issue of this project. Installations

have become a significant event in the history of contemporary art. Throughout its history Installation Art created a rich base of methods and techniques of working with the audience and representing art pieces which was very valuable for this project. As the project only partly belongs to the realm of Installation Art, usage and adaptation of some of its principles brought interesting and creatively fresh results.

### 5.2.2. Installation Art movement

The movement started in late 1950s and for some decades was considered to be a «rejected art». It is a kind of «experiential» art, where the viewer can enter «physically» into the art work (Bishop, 2005, p. 6). It is significant, that in the beginning, when the term appeared, it described the way how the exhibition was arranged. Installations were exhibited mainly in alternative and very original places. It was especially common at the time of its emergence, when the art movement had just started.

Despite the fact that Installation Art appears in 1950s, there are many precedents and examples in early twentieth century with Avant-Garde movements, such as Suprematism, Constructivism, Dada, Surrealism and Futurism. (Niamh, 2010, p. 6)

The process of formation of Installation Art as an independent field of Contemporary art was perfectly shown in the Introduction of the J. Reiss book *From Margin to Center. The Spaces of Installation Art* (Reiss, 2000, p.xi): from earliest projects that couldn't completely be considered as installations to latest works that widely expanded the concept of this art. Another important subject that was raised by the author is the gradual shift from alternative spaces and non-profit projects to exhibitions in main museums and galleries and wide publicity. Reiss mentioned that this move «from the margin of the art world to its center» (Reiss, 2000, p. xv) has a far-reaching influence on museum practice as well. «Installation art can be used as a barometer for the historical relationship between avant-garde art and the museum» (Reiss, 2000, p. xv).

The Installation art continues to develop rapidly and transforms into new forms and trends. This quick evolution of the movement brings problems in terminology as there are always overlaps between Environment, Happening,

Performance, Conceptual art and even exhibition. Sometimes only authors were responsible to assign the style of their work. As Reiss claims, installations can be abstract or graphic, controlled or spontaneous, the work can include separate objects or have no object at all. Each author has his own unique style, which results in an intention to «invent» work that is not like any other. It creates difficulties in searching commonalities and comparison of art pieces (Reiss, 2000, p. xii). Another aspect is psychology, as some artists don't want to use terms that were suggested by others. This diversity and also youth of art trend entail confusion in terms. Despite the overlaps and commonalities these related fields have conceptual distinctions as well.

Installations represent a completely new kind of art that, in opposition to the «traditional» one, encourages to touch, to use, to walk into and to become a part of it in the spectator's role. The atmosphere of freedom was new and unfamiliar, which in the beginning resulted in negative critical response. In my opinion, installations are the example of revolutionary art in concept and idea, shocking, very specific and not always clear, but at the same time brave and noteworthy.

The position of some researches about this art direction is based on the idea that Installation Art is a type of display and production of artwork rather than a movement or style. It is responsible for installation and configuration of objects in space, and the totality of these actions and objects form the artwork. (Niamh, 2010, p. 4)

One of the most important aspect of installation, which also distinct this art field from others, is the constant connection between the viewer and the work, the work and the space, and the space with the viewer.

An important component of this art movement is the use of junk materials, which as Reiss refers shows the continuity between the artistic work and everyday life (Reiss, 2000, p. 21). Another reason to use these materials is to make completely new art forms that will remain the «former culture» (ibidem). As the author asserts, for the artists «the use of junk added to the ephemeral quality of their work» (ibidem). This kind of materials also gave a freedom and an «expressionistic» quality to works. The aesthetics of these environmental artistic works was represented exactly in using garbage: junk is the most typical and at the same time an extraordinary everyday material. «This was a radically new art, nontraditional and nonprecious» (ibidem).





Fig. 38 — Bordalo II, «PiG», MURO LX 2016, Festival de Arte Urbana, Bairro Padre Cruz, Lisbon, 2016.



Fig. 39 — Allan Kaprow, «Yard». Exhibition Environments, Situations, Spaces. Martha Jackson Gallery, New York, 1961.



Fig. 40 — Mike Nelson, «The Coral Reef», Installation view. Image courtesy of the Artist and Matt's Gallery, London, Collection of the Tate, 2000.



Fig. 41 — Mike Nelson, «The Coral Reef», Installation view. Image courtesy of the Artist and Matt's Gallery, London, Collection of the Tate, 2000.

This impetuous change of materials was rapidly expanded by the usage of second-hand materials and found objects as well. This tendency continues today. For example, dimensional works of Portuguese artist Bordalo II are made from scrap metal, parts of old cars and junk (fig. 38, p. 91).

Usage of junk has also another background — it was an option to go out from gallery oriented works. Galleries seemed to be «sterile» and «stillborn» spaces in 1950-1960s, where it was possible just to look but not to touch objects. In opposite,

artists wanted to make absolutely different environments — more organic, «fertile» and even «dirty». As Allan Kaprow said: «Objects of every sort are materials for the new art: paint, chairs, food, electric and neon lights, smoke, water, old socks, a dog, movies, a thousand other things» (cited by Bishop, 2005, p. 23). These unusual materials are often used by artists in vast quantities, that help to generate symbolic meanings from the associations that the materials give rise to.

Another possible reason why lots of visual artists nowadays turned to Installation Art, as Claire Bishop mentioned (Bishop, 2005, p. 23), is the desire to expand the two-dimensional visual experience and provide a more vivid artistic form to the work. It was also proved in solutions that some artists took for their works. For example, Allan Kaprow preparing a work prompted by the death of Jackson Pollock in 1956 consciously refused making wall-sized murals. Murals seemed to be an obvious decision to this challenge as Pollack's big scaled works were famous by extraordinary, even choreographic, painting on different surfaces. But Kaprow rejected this solution as it was two-dimensional and gallery oriented at the same time (Kaprow, 1993, p. xix). In this case, installations act as «the study of the genealogy and practice of the visualization of modern culture». (Schirato & Webb, 2004, p. 5)

Installations unite some ideas of sculpture, architecture and other three-dimensional arts at the same time — there are several ways to represent and show the world. By using an entire space, installations provide multiple perspectives for a single situation. In installations there is no position from which the viewer can see everything at one time, he has to move to see all conceived parts of work. It is some kind of protest against the traditional art with a certain hierarchy in relationship between the objects and centring. And this protest finally resulted in the idea that a single viewpoint did not exist at all. (Bishop, 2005, p. 36)

The next aspect, why in 1950s lots of artists chose environmental installations, is the question of immediacy: not just to «represent» objects but to introduce them to the world «directly» (Bishop, 2005, p. 23).

Some artists adopt a narrative approach to installation, creating scenarios that are «scripted» inside film, literature, stories from a complicated web of references. Usually artists structure carefully a viewing experience and provide a sequence of observing. For example, in «The Coral Reef 2000» by British artist



Mike Nelson (fig. 40, 41, p. 91) the viewer's physical presence integrated within its thematic narrative. But this narrative gives a very confusing experience to the viewer: as Nelson observed, «disorientation was so much part of «The Coral Reef» — you were supposed to be lost in a lost of lost people». (Bishop, 2005, p. 45) An important aspect of Nelson's installation is the psychological impact that the artist desires to remain with the viewers long after they have left his work. His works are characterized both by psychological absorption and by physical immersion — the viewer does not identify himself with a character from the scene of the installation but nonetheless «he is placed in the position of protagonist» (Bishop, 2005, p. 47). Another interesting function of installations is the possibility to trigger our fantasies, personal memories or cultural associations in some kind of «dream scene» of our most acute and strong impressions, which evolve in our experience of the art work.

### **5.2.3. Working with audience participation**

The participation of the audience is an important question of almost every artistic work. «Visual designers must act as mediators between the unbridled production of visual communication and the audience» (Vilas-Boas, 2014, p. 72). By saving this refreshing connection it is possible to create really strong and powerful visual works.

In Installation Art the viewer's participation is expressed very vividly. In some works the viewer can be placed inside the fictional world — like in the film or on the theatre play. While in others the artist's intent is to give some sensations and special feelings for the audience. All sides of this art are rotating around the viewer's experience, which, in some way, adds a necessary sense for the installation work. Viewers participation always plays in the relationship between illusion and presence. (Niamh, 2010, p. 9).

Speaking about the viewer's participation in art work, it is necessary to refer the first historical stage of Installation artistic practice — «Environments». The shift from the term «Environment» to «Installation» was quite gradual and passed through several stages. The term «Environments» was used for the first time by Allan Kaprow in 1958 to describe his room-scale works with multimedia. Kaprow's «Environments» act as «intensified interior or exterior» (Reiss, 2000, p. 24), where



Fig. 42 — Claes Oldenburg, Bedroom Ensemble Replica.  
Installation view. National Gallery of Canada, Ottawa, 1963.



Fig. 43 — Ilya Kabakov, «The man who  
flew into space from his apartment»,  
Centre Georges Pompidou, Paris, 1985.

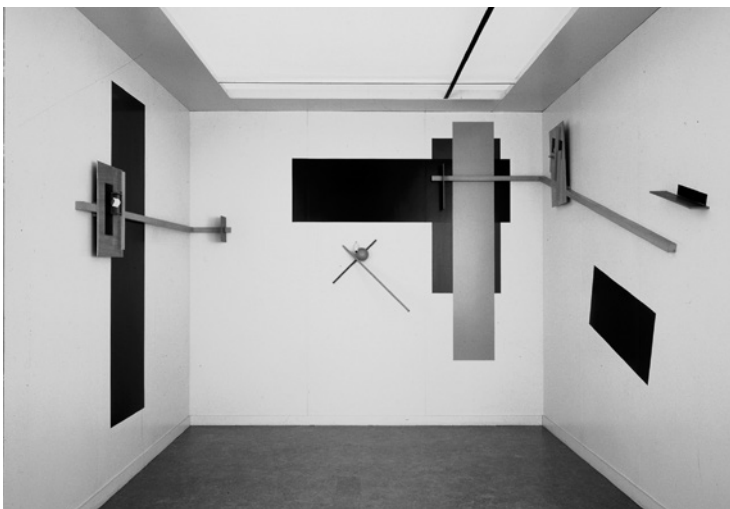


Fig. 44 — El Lissitzky, Proun  
Room (1923), reconstruction  
(1971), collection  
Van Abbe Museum.

the spectator should go in instead of look at. (Kaprow, 1993, p. 11) An important aspect is that Environments must be «walked into» (fig. 39, p. 91). They should also involve the audience and focus on active spectator participation that, in my opinion, is the key feature of this art. As it was mentioned in the press release for the spatial work «Environments, Situations, Spaces», «the viewer finds himself within the artistic statement, forcing him to forgo his passive objectivity» (Reiss, 2000, p. 38). One of the aims of «Environments» was to «replace 'passivity' with 'participation'»

(Reiss, 2000, p. 15). This kind of participation was reflected in several artistic works by A. Kaprow, I. Kabakov, C. Oldenburg and others, that are explained explicitly in the book. In addition, the absolute form of «Environments» with viewer's active participation resulted in the emergence of «Happenings», where the audience is ultimately eliminated, leaving only participants. As Kaprow argued, he did not install anything to be looked at, but something to be played with, participated in by visitors who then became co-creators. (Reiss, 2000, p. 24)

Usually artists interpret the viewer's activity differently. Reiss claimed that some of them involved in their work only other artists but never the viewer. These artists interpret «Environments» as just a larger sculpture, painting or other work. For example, as J. Dine noticed about his «Environments», he didn't want anyone to participate in his work but himself. In another «Environments», called «Bedroom Ensemble» (fig. 42, p. 94), C. Oldenburg decided to disorder pieces of work so that people could not enter inside the work because the artist thought that the whole effect of his work would be lost if people walked through it. (Reiss, 2000, p. 17)

The relation between the viewer and the art work could be direct, as it was mentioned above, or sometimes just implied: as Reiss wrote, it can mean «offering the viewer specific activities» (Reiss, 2000, p. 13) or, for example, just demand him to «walk through the space and simply confront what is there» (ibidem). The author also conveys that without the viewer's participation it's even impossible to analyze Installation Art. The experience that is supposed to be received while observing this kind of art is absolutely necessary to understand the artist's idea. Reiss argues that people who discuss and make critical reviews for such kind of works are as important as artists themselves. By this way it is possible to save not just a piece of work and appearance but an artist's intent as well. This kind of collaboration rises an interesting all-around record and perception of the art work. This design method is applied to the project as it partly aims to inspire the viewer to make his or her own perceptions of the work and to react to the situation. As Bishop mentioned, an «ephemeral nature» of the art piece insists on the viewer to lay down his own opinion. (Bishop, 2005, p. 10)

An interesting point of view is given by Schirato & Webb: that the movement to static works is added by the viewers perception. The sense of movement appears

because of the viewer eye movements during the process of observing an object. Our eyes are always in movement, time moves as well, and with it the material objects which we look at also move. (Schirato & Webb, 2004, p. 45)

By performing his work to the audience, the artist becomes a director and the viewers act like actors. Ilya Kabakov even gave the definition «theatrical» to installation works, as it reminds a film scene or a theatrical performance (Kabakov & Groys, 2010, p. 285). His installation work has a dramatic play and all the elements become a functional elements that build the scene. By this mean his work «The man who flew into space from his apartment», for example, performs as a theatrical visual narrative (fig. 43, p. 94). When entering this scene the viewer immerses into the situation, trying to understand the whole plot and the intentions of the artist. (Bishop, 2005, p. 14) Kabakov's installations exist in constant interaction between social conditions and realms of imagination. (Niamh, 2010, p. 13)

The art work can also give sensuous experiences to the viewer: optical (monochrome or color, for example), haptic (every texture features in installation), gustatory (like sweet and salty ice cubes in the work «Entrevendo» by Brazilian artist Cildo Meireles) or olfactory (for example, the smell of natural gas in «Volatile» by the same artist). (Bishop, 2005, p. 39)

#### **5.2.4. Creating an ambient or an environment for a fictional space**

In contemporary art the places where objects are exhibited or located play a huge role in understanding the whole design and concept of the work. In some cases these places could be named «spaces», as they include more meanings and senses. Spaces are no longer just a gallery area to present an artistic work but an embedded and vivid part of it, where the entire space is supposed to be a single situation for the viewers to enter (Reiss, 2000, p. xiii).

In this project the city of Lisbon plays the role of such a space where objects and the narrative take place. As the art work depends on a particular space and situation, physical characteristics of the location have a huge effect on the result, as they relates to history of the place in its structure and the choice of the materials.

Even the same installation in two different places can look very different. The example of similar collaboration between the real geographical location and the art work is shown in Reiss's research. The author focused on different Installation Art works that were created in New York City — a city with a rich history of Installation Art that became a platform for experimentation during several decades. Initially, the first works were exhibited only in alternative and sometimes radical places, like factories, parks, abandoned houses, etc., which give more freedom and less constraints and limitations on designs and ideas. The city itself has become an arena to experiment or even a firing field for creativity and social fight. It's a space and a source at the same time (Reiss, 2000).

The space in artistic work can also become a tip, which helps to reconsider the past and the present. For example, by senses and touches that could remind the viewer associations much stronger than just visually. (Niamh, 2010, p. 14)

Producing a dimensional artistic work, artists, at the same time, exercise the skill to create their own new space or ambient. These spaces become very rich and detailed as they already contain a part of real places. These works at the same time become «self-contained, alternative exhibition spaces» that give a very unusual and creative vision (Bishop, 2005, p. 10). In some sense it's a connection of art and daily life. All parts of the environmental space are suited for work: walls, ceilings, floors get merged with the art piece. But art objects are not limited to closed interior spaces: they can interact with the physical environment outside. As Reiss mentioned, «the space becomes integrated into the work» (Reiss, 2000, p.xix). In this case, installation works with interior space as well as with exterior (ibidem, p.22). I think that the installation «Proun Room» by El Lissitzky (fig. 44, p. 94) perfectly illustrated this concept: the artist created not just a room-size installation that was his personal project but at the same time he designed the space to exhibit works of other artists.

At the same time, some installation works are not sight-specific — they could be reconstructed in different sites, as some artists prefer to work «against the aura of the unique work of art» (Bishop, 2005, p. 39). It is another direction in this artistic sphere that also provides an interesting and distinctive overview to the work. Here space as a category plays a huge role as well but in a more general and global perspective.



## **6. THE PROJECT**





*«The city is redundant: it repeats itself  
so that something will stick in the mind...  
Memory is redundant: it repeats signs  
so that the city can begin to exist.»  
(Calvino, 1978, p. 18)*

## 6.1. CONCEPT AND NARRATIVE

The research aspects and features were applied in different objects which became part of the project. These methods and the main idea of the project are represented through the narrative, that unites the parts and makes the theoretical part more visual and intuitive. The imaginative world also determined by the relationship of colors, shapes, movements, textures, distance and light. The idea was to create a reflexive picture of the fictional city, which will find an echo among people. As every person has their own fictional visual world, the observation of art pieces could be more personal — by seeing them through their own visual lens. They will frame and evaluate the work the way they see it.

The story is about two characters, a varina and a seaman, separated by time and space. They are meeting in a fantasy city that could be seen in small pieces and parts, scattered throughout the real city — the city of Lisbon.

Varina is a fisherwoman, a traditional character namely from the fishing town of Nazaré, on the central coast of Portugal. Her life is inseparably connected with the sea. She wears seven skirts, which symbolize, in different opinions, seven virtues, seven days in a week, the seven colors of the rainbow or any other mystical connection with the number seven. I prefer the legend about the seven waves: it is said that varinas use skirts to help count the waves of the sea while waiting on the coast, as they know that the seventh wave is calmer and can bring their man back home. Instead of skirts my varina wears streets of the fictional city. From some point of view, it could represent an idea of waiting but in a new background of modern life.

The seaman also represents the mixture of cultures — the Portuguese spirit of discovery, the Russian soul of wanderer, and, as in the case of the varina, some

other places around the world. He wears white beret and long scarf that protect him from cold and troubles.

The main characters are accompanied by secondary personages, that appear as a background or as a small detail that makes the fictional world more probable.

Houses and all elements of the city landscape are the freestyle mix of Portuguese, Russian and other cultures, that inspired and left a mark in my life. The portal from one world to another triggers doors and windows that also belong to different cultures and historical periods. This fictional city combines details of different cultures and by this way helps people understand each other better.

Different art pieces are spread around the city to invite the viewer to make a journey into my imaginary world. The idea of it was also to inspire people to share their own fantasy world, because it could be done in many ways, using a wide range of techniques.

## 6.2. CREATION OF AMBIENT AND ENVIRONMENT FOR THE FICTIONAL CITY

As it was mentioned before, the location is very important because it has its own atmosphere, temper and soul. The place works as a great tool that helps the narrative and brings more color to it. This kind of details helps the viewer immerse into the story. The place could be just abstract and symbolic, and not everything will be described directly. The city as the fictional location consists of several places and particular buildings. Its fantasy architecture plays a symbolic role in the narrative of the project. The city is not static — it's alive. It feels and it must be felt.

The creation of a fantasy ambient started from buildings and characters. The graphical style has changed from step to step. First experiments were more abstract and collected different elements in the mixed technique of collage and sketch drawing. These experiments help to identify the ambient and atmosphere inside the city. They act as some kind of «moodboard» — collection of impressions, street sketches, photos, city textures and graphical elements.

The first example was made as a dimensional book, where the «narrative» gradually blends from one page to another. In the end of watching the viewer can place the book with all pages as a volumed model on the table and see the whole «storyline» (fig. 45, 46, pp. 104-105). In the same mixed style the first characters were drawn — sketches with varina, «fado-fish», big fish. This approach was used in other pieces — the narrative of the project reveals itself also through «pages», but pages act as different locations in the city.

On the next step the graphical style determines clearly the appearance of the houses which combine different elements from Portuguese and Russian architecture mixed with just fantasy buildings out of any evident references. Houses form streets that occupy their own place in the future city. The idea was to show the ambient and the atmosphere of the imaginary city (fig. 47, p. 106; 52-54, pp. 110-112).

Further experiments were made in different paper techniques based on the project research — dimensional paper objects with houses, which represent the mixture of paper techniques (collages, kirigami, pop-up). The technique of collage was used to give the objects more volume and make them ephemeral at the same



Fig. 45 — Dimensional paper book. First graphical experiment. Print version.





Fig. 46 — Dimensional paper book. First graphical experiment. Layout of pages.





Fig. 47 — Work in progress. Creative exploration.

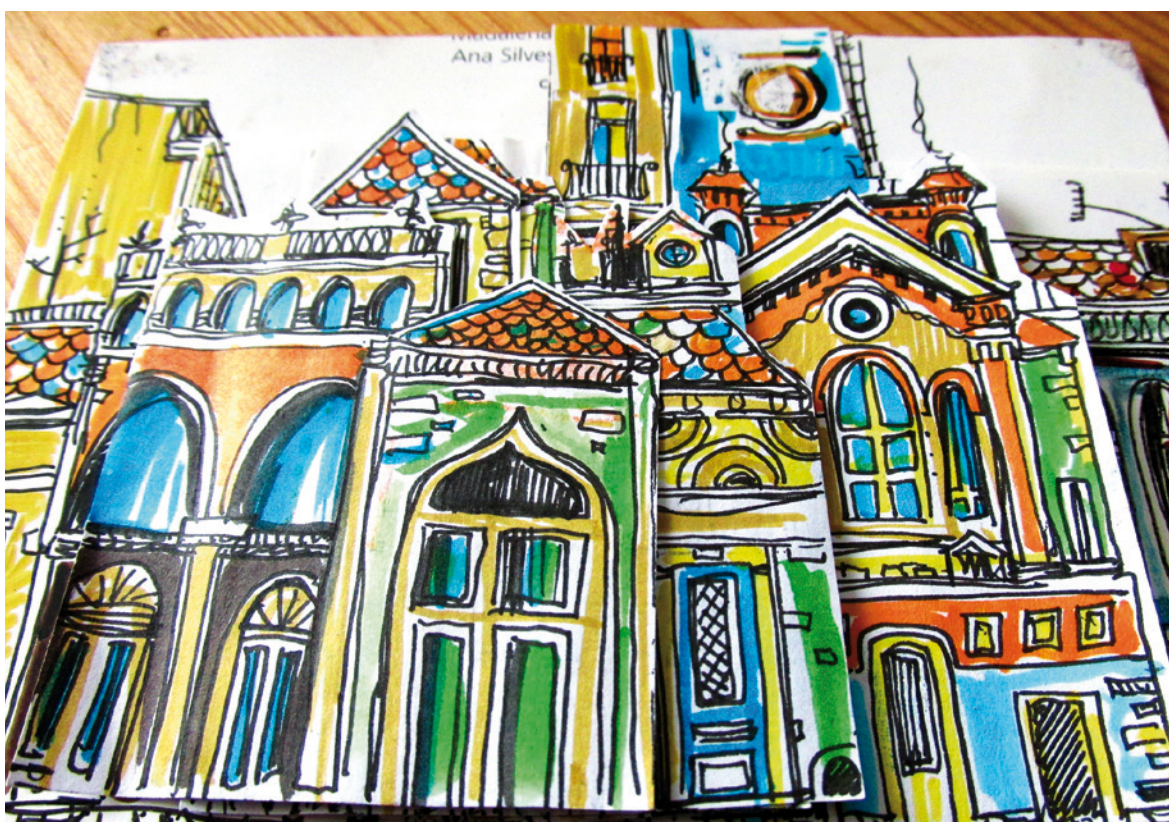


Fig. 48 — Dimensional paper object «Waterfall». Front view.





Fig. 49 — Dimensional paper object «Waterfall». Front view. Different spreads (streets) of the object.

time (fig. 50, p. 109; 68-71, pp. 123-126). The idea of the experiments was to use simple methods of cutting and folding paper, typical for pop-up cards, and go further in graphical part — actually, these dimensional paper objects rather work as volumed illustrations.

The paper object «waterfall» consists of 4 «streets» that become visible by flipping the «pages» (fig. 48, 49, pp. 106-107). Kirigami three-dimensional houses show another kind of movement: the idea of simple «animation» by opening and closing parts of the object. The illustration, which is drawn on its surface, allows to rotate the volumed object and look at it from different perspectives. By using light of even imbedded diodes it is possible to add extra dimension to the work — the mystery of shadow play and change between day and night during the fictional day cycle. The illustration style continues the main graphical line of other objects — buildings that form the streets. On the next step collages in mixed technique with these paper objects were made.

As a way to spread the graphic elements on the streets of the real city, the houses were digitally applied on facades of real buildings. It provides an interesting contrast in sizes and architectural style, which illustrates the idea of connecting my world with the real one (fig. 56-61, pp. 114-117). Another option was the application of imaginary houses on street stairs. The viewer can see it only from a specific point of view and the city becomes some sort of hiding, it looks like a micro-world inside the big and real world (fig. 55, p. 113).

The ambient of the city is at the same time revealed through the secondary characters: big fish (visualized in collage with streets of the city), another fish that looks like a fado singer, the sea cat, hidden as a shadow on a pavement, the jazzman with the cat in the window... (fig. 66-71, pp. 122-126)

One of the possible applications of these graphics is the illustrative part in books or any other printing object. Even on flat surfaces (like printed products) volumed objects look mysterious and interesting. In my point of view these materials will be useful and entertaining especially for children, as it can help them open the imagination, specially when people are brave enough to invent and spread their fantasy. Paper games and drawing books act as examples of such implementation. This way, dimensional paper objects (1 and 2, which are shown





Fig. 50 — Graphical elements. Houses. Sketch and collage.



Fig. 51 — Graphical elements. Houses. Paper game for children (the goal is to assemble the right house by combining elements from different lines).

of fig. 62-65, pp.118-121), based on kirigami technique and collage, could be simply transformed into a «coloring book», that in the end will easily emerge in the shape of a fantasy house. Another «game» requires to assemble the right house by combining elements from different lines (fig. 51, p. 109).





Fig. 52 — Ambient of the fictional city. Houses. Creative exploration.



Fig. 53 — Ambient of the fictional city. Houses. Creative exploration.





Fig. 54 — Ambient of the fictional city. Streets. Creative exploration.





Fig. 55 — Ambient of the fictional city. Houses. Example of application on street stairs.





Fig. 56 — Ambient of the fictional city. Houses. Creative exploration. Example of application in the street. Digital collage.



Fig. 57 — Ambient of the fictional city. Houses. Creative exploration. Example of application in the street. Digital collage.





Fig. 58 — Ambient of the fictional city. Houses. Creative exploration. Example of application in the street. Digital collage.



Fig. 59 — Ambient of the fictional city. Houses. Creative exploration. Example of application in the street. Digital collage.





Fig. 60 — Ambient of the fictional city. Houses. Creative exploration. Example of application in the street. Digital collage.





Fig. 61 — Ambient of the fictional city. Houses. Creative exploration. Example of application in the street. Digital collage.





Fig. 62 — Ambient of the fictional city. Dimensional paper object 1. Scheme.



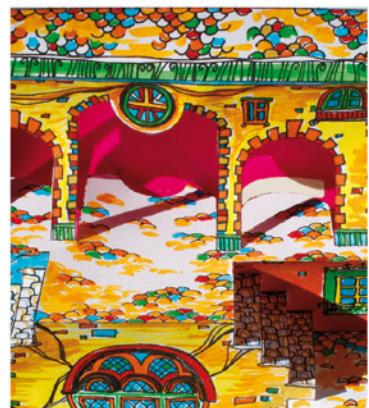


Fig. 63 — Ambient of the fictional city. Dimensional paper object 1. Assembled scheme.





Fig. 64 — Ambient of the fictional city. Dimensional paper object 2. Scheme.





Fig. 65 — Ambient of the fictional city. Dimensional paper object 2. Assembled scheme.

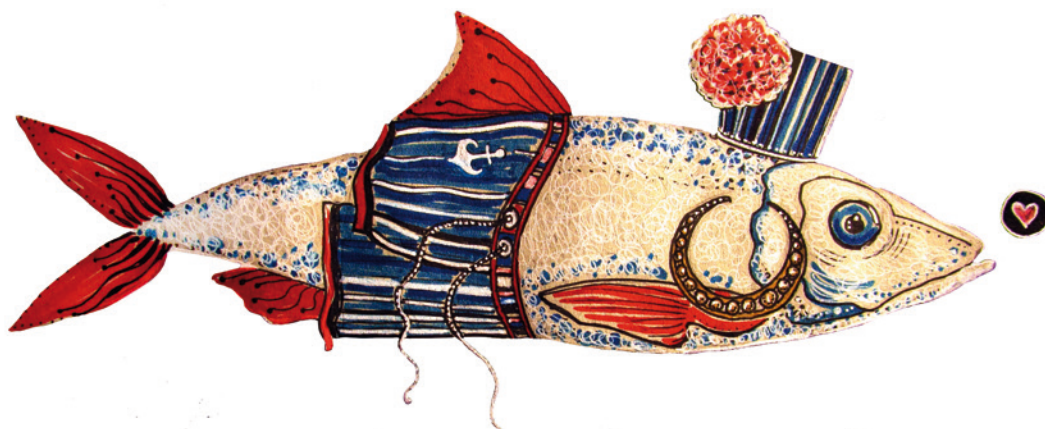


Fig. 66 — Secondary character. Big Fish. First sketch.



Fig. 67 — Secondary character. Fado Fish. First sketch.





Fig. 68 — Creation of city ambient. Collage with the character Big Fish, graphical elements and dimensional paper object 1.





Fig. 69 — Creation of city ambient. Collage with the character Big Fish and graphical elements Streets.





Fig. 70 — Creation of city ambient. Collage with the character Fado Fish, graphical elements and dimensional paper object 2.





Fig. 71 — Secondary character. Sea Cat. Collage with paper elements.

### 6.3. «OS VIDRÕES» — SKETCHES, PROCESS AND RESULTS

To show the main characters (varina and seaman) as objects for the art intervention, Portuguese trash cans, designed especially for bottles were chosen — «vidrões». On these surfaces the characters show themselves and appear to the viewers.

Sketches with the characters were adapted to the rounded shape of the trashcan to make the final drawings. It was a very interesting challenge to work with a non-standard shape and elongated format. Simple contour sketches were firstly made in collage technique to feel the ambient and atmosphere of the future city. On next step they were changed to use features of the dimensional object.

The first «vidrão» represents the varina. But through my imagination this personage lost some Portuguese characteristics and received new. Ones varina looks towards the ocean. She represents the idea of road, travel, of expectation and waiting. She is watching a lot of people, passing by her, waiting for her seaman.



Fig. 72 — Main character. Varina. First sketch and collage with city atmosphere.



To make the varina character more vivid, another illustration was made — «Varina-sardinha» (fig. 73, p. 128), that also participated in the annual sardine festival of illustrations, where all illustrations should be applied in sardine shape («Festas de Lisboa 2016»).

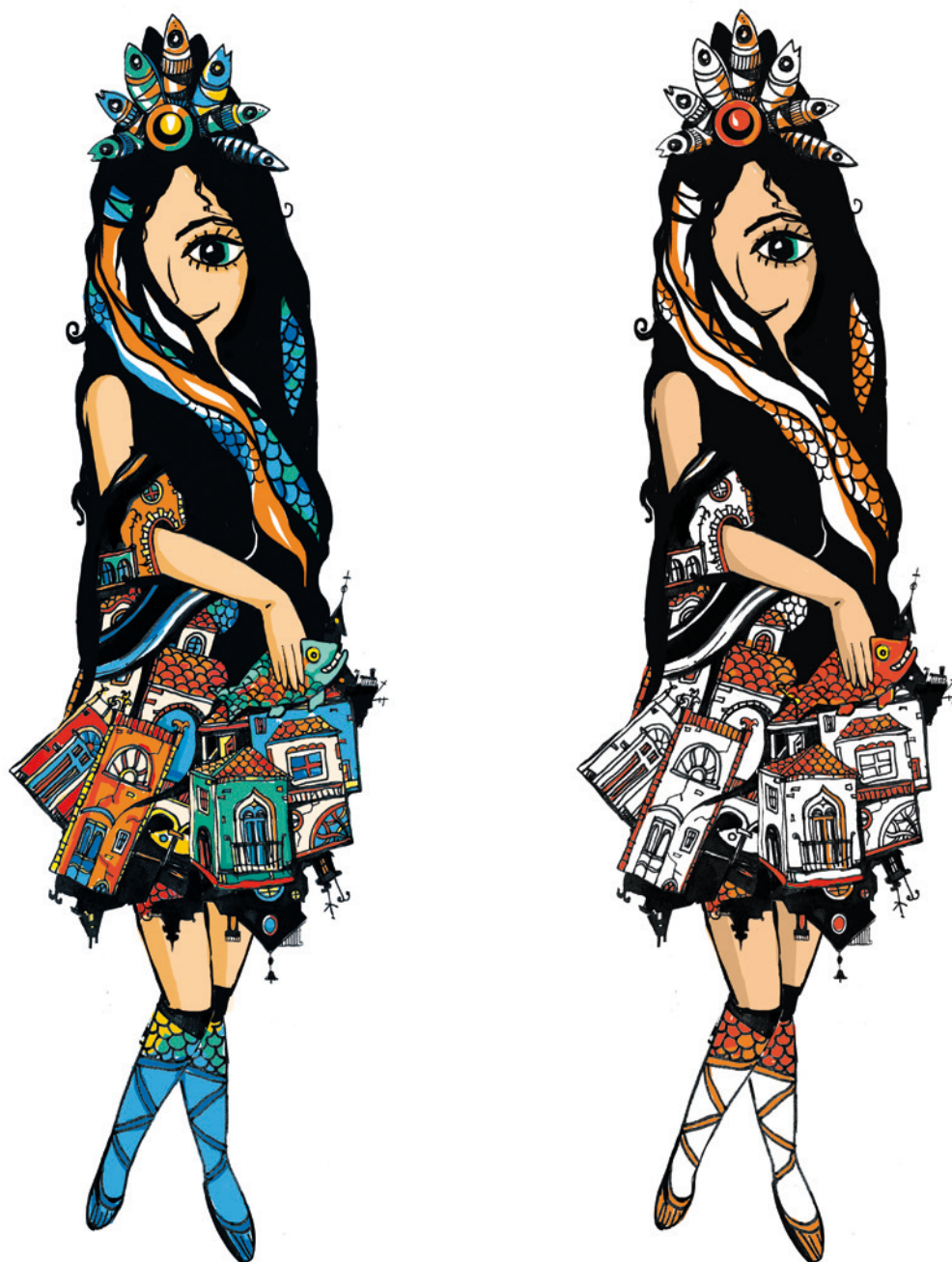


Fig. 73 — Main character. Varina. Drawing for the sardine competition.

Fisherwoman adapted to the specific shape of fish as it requires for the competition.



Fig. 74 — Main character. Seaman. First sketch of the personage.



Fig. 75 — Main character. Seaman. Color variations.



Fig. 76 — Main character. Varina. Sketch, adapted for the shape of vidro.





Fig. 77 — Main character. Seaman. Sketch, adapted for the shape of vidrão.



Fig. 78 — Main character. Varina. Sketch, applied on the shape of vidro.



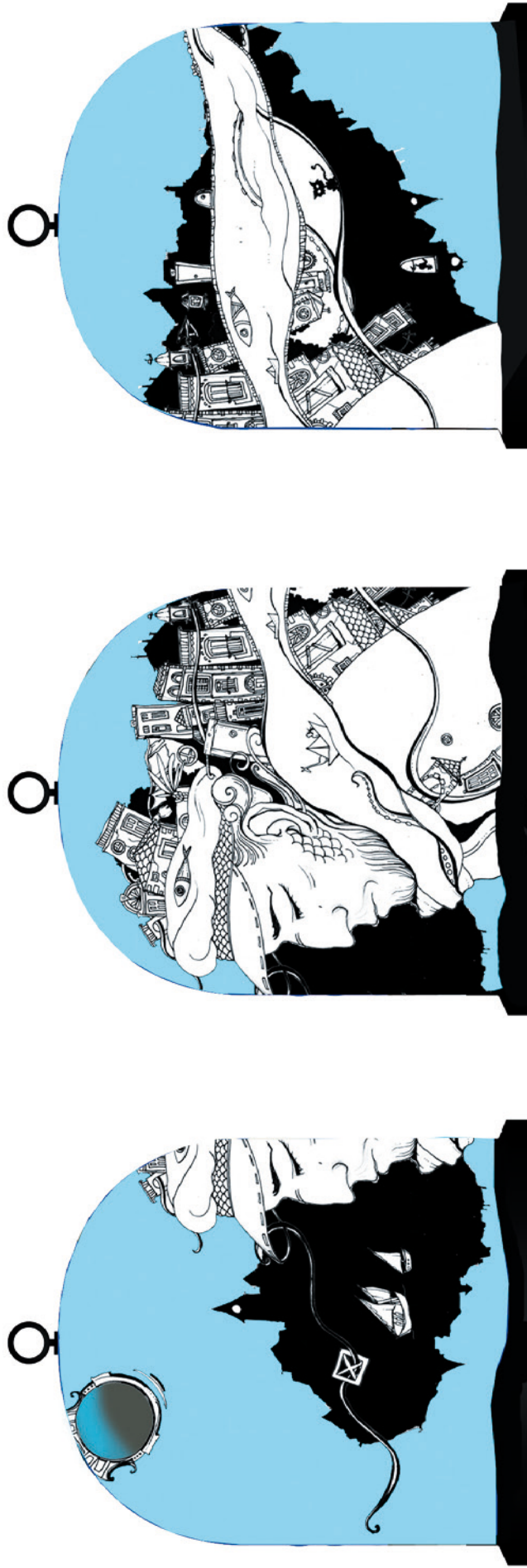


Fig. 79 — Main character. Seaman. Sketch, applied on the shape of vidro.

The first object is located on Miradouro das Portas do Sol, in Alfama, the oldest part of Lisbon city centre (fig. 80, 81, p. 136). The art intervention was made in the period from 16 to 18 of April 2016 with the support and authorization of GAU (Galeria de Arte Urbana), the creative department of Lisbon City Council that is responsible for graffiti and street art. The intervention was made with the help of Russian artist Fooks Definbaher, widely known in narrow art circles.

The location is perfectly suited to show the first object of the project and to raise some interest among the audience. Every day lots of people walked through this place. The audience is huge and absolutely diverse: different ages, different nationalities, different cultures. This place is like a real point of concentration of multiculturalism in Lisbon, which is an ideal location to spread the idea of the project — the idea of our cosmopolitanism, internal mix of cultures and our own «life luggage», that influence everything we do.

Secondly, this location provides a good overview of the painting. It is possible to notice the face of the girl right after the turn from Largo Santo Luzia to Largo Portas do Sol, near Museu de Artes Decorativas Portuguesas. As the vidro is placed near the 28 tram stop, many people cross this point during the touristic tour through the historical part of Lisbon. Some of them pay attention to the bottle trashcan while waiting for the tram on the stop.

An interesting point of view is also provided from the window of the tram due to the rounded shape of the vidro, seems like the girl is looking at you. In this way, it is a great opportunity to tell your story in an interesting manner and to think about your image concept from an overview perspective. It is possible to organize the plot and graphical elements in the proper way to «read» the story: the viewer rotates around the object and gradually discovers the plot. In my point of view, the collaboration with street art gives the artists this wonderful aspect of viewer's participation not only observing the final work but even during the process.

An interesting aspect is the process of the unfolding of the plot. For those who come to the object from the side of the Rua São Tomé, the painting is opening with houses and fantasy characters and only after the rotation around the object they see the main character — varina. It brings the element of surprise to the viewer, who didn't expect to see something besides houses. An interested spectator slowly

becoming involved in the story tries to understand the idea. It was interesting to observe the reaction — after coming across the character, they get around the object for a second time.

From one side, this work is partly an example of installation or even performance (it includes an element of «live painting») — the graphical part is a normal painting, but adapted to the shape of the object by using its specific elements and the environment. It's also working with the audience and implicitly involves them to participate. The work is short-lived and immediate due to the materials and the idea of street art itself. This way the work demonstrates the communication between its different aspects: the viewer, the artist, the space and the art object.

As it was mentioned above, an important part of this art intervention is the participation of the audience. People walked around the object, some of them got interested and stopped. They asked questions about the idea, about the goal of the project and its reasons. Some people were curious about the painting and the plot itself, while for others the legality and practical details were more important. Tuk-tuk drivers, who have their parking in front of the vidrão, always asked about weather and resistance of the materials, an old woman asked why we decided to paint the trashcan as it was beautiful enough in green color, another man who lived nearby thanked for the work and said that Lisbon is becoming more beautiful and alive with urban art objects like this on the city streets.

One of the comments was from a couple from Argentina, who thanked for reminding them about their own cultural heritage, that has similar features, colors and, in some cases, style. I think this reaction was one of the most valuable as it clearly illustrates the conceptual idea of the project. This street art object became more intuitive and understandable for people from another background. This happens due to the similarities and small details that people find and see in different objects around them, something that they know and treasure.

In my point of view these reactions are the most valuable results of the art intervention. The flavor of any city is primarily people who live and work there. They also act as the true and honest judges, who create the city atmosphere by this kind of selection. I think the future of art could lay somewhere close to the urban art area, providing a more global and social approach to art and design. As Vilas-Boas





Fig. 80 — Location of the street art object — vidro 1, Miradouro das Portas do Sol in Alfama, Lisbon, Portugal, March 2016.



Fig. 81 — Street art object before the art intervention, March 2016.



Fig. 82 — Vidro 1. Work in progress: sketching. Miradouro das Portas do Sol in Alfama, Lisbon, Portugal, April 2016.





Fig. 83 — Vidrão 1. Work in progress: sketching. Miradouro das Portas do Sol in Alfama, Lisbon, Portugal, April 2016.



Fig. 84 — Vidrão 1. Work in progress: sketching. Miradouro das Portas do Sol in Alfama, Lisbon, Portugal, April 2016.



Fig. 85 — Vidrão 1. Work in progress: sketching. Miradouro das Portas do Sol in Alfama, Lisbon, Portugal, April 2016.



Fig. 86— Vidrão 1. Work in progress: application of base tone. Miradouro das Portas do Sol in Alfama, Lisbon, Portugal, April 2016.





Fig. 87 — Vidrão 1. Work in progress: application of base tone. Miradouro das Portas do Sol in Alfama, Lisbon, Portugal, April 2016.



Fig. 88 — Vidrão 1. Work in progress: application of base tone. End of the first stage.



Fig. 89 — Vidrão 1. Work in progress: application of base tone. End of the first stage.





Fig. 90 — Vidrão 1. Work in progress: adding of other colors. Miradouro das Portas do Sol in Alfama, Lisbon, Portugal, April 2016.



Fig. 91 — Vidrão 1. Work in progress: adding of other colors.



Fig. 92 — Vidrão 1. Work in progress: adding of other colors.





Fig. 93 — Vidrão 1. Final work. Miradouro das Portas do Sol, Lisbon, Portugal, April 2016.





Fig. 94 — Vidrão 1. Final work, different points of view.



Fig. 95 — Vidrão 1. Final work, different points of view.



Fig. 96 — Vidrão 1. Final work, different points of view. Miradouro das Portas do Sol, Lisbon, Portugal, April 2016.



Fig. 97 — Vidrão 1. Final work, different points of view. Miradouro das Portas do Sol, Lisbon, Portugal, April 2016.





Fig. 98 — Vidrão 1. Final work: fragments and details.



Fig. 99 — Vidrão 1. Final work: fragments.

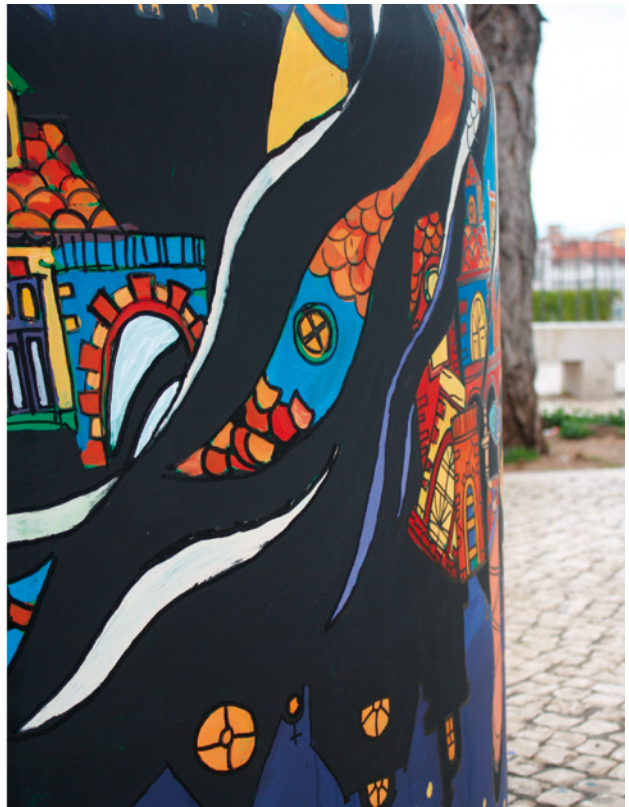


Fig. 100 — Vidrão 1. Final work: fragments.





Fig. 101 — Vidrão 1. Final work: fragments.



Fig. 102 — Vidrão 1. Final work: fragments.



Fig. 103 — Vidrão 1. Final work: fragments.



Fig. 104 — Vidrão 1. Final work: fragments.



Fig. 105 — Vidrão 1. Final work: fragments.

mentioned, «Design became immaterial and is no longer graphic, but visual» (Vilas-Boas, 2014, p. 64)

One aspect of the project which is very important for me is the utility and practicality of this object, as firstly and mainly it is a trashcan and people use it. The painting as a link to the project's idea, is a bright and colorful supplement to it. This painted trash can is an example of synergy and interaction between the city environment and the art object. As an art object it illustrates ideas of theoretical research, applied in practice.

The second object produced for this project is located in the opposite part of Lisbon — in Bairro Padre Cruz (fig. 106, p. 144). The intervention was made during the Festival of Urban Art — «MURO LX 2016», 8-15 May 2016, also with the help and great support of GAU (Galeria de Arte Urbana). The vidrão is placed in the modern part of the district. After the active part of the festival this vidrão, together with the rest of the objects painted by other artists, was located at the same district — in Bairro Padre Cruz. This work was done with precious help of my friend Wally Friedl from Austria.



Fig. 106 — Vidrão 2. Object before painting,  
«MURO LX 2016 — Festival de Arte Urbana»  
Bairro Padre Cruz, Lisbon, Portugal, April 2016.



Fig. 107 — Vidrão 2. The beginning of work,  
«MURO LX 2016 — Festival de Arte Urbana»  
Bairro Padre Cruz, Lisbon, Portugal, April 2016.



The festival was organized in partnership with Junta de Freguesia de Carnide (Council of Carnide district in Lisbon). The district was chosen for this event because here, as it was mentioned by the festival organizers, a number of conditions (urban, architectural, logistic and social) come together and prepare a favourable environment for the initiative (Shifter Journal, 2016).



Fig. 108 — Vidrão 2. Sharing the sketches of future object with the locals, «MURO LX 2016 — Festival de Arte Urbana» Bairro Padre Cruz, Lisbon, Portugal, April 2016.



Fig. 109 — Vidrão 2. The local boy observing the object, «MURO LX 2016 — Festival de Arte Urbana» Bairro Padre Cruz, Lisbon, Portugal, April 2016.



Fig. 110 — Vidrão 2. Work in progress: application of the base tone, «MURO LX 2016 — Festival de Arte Urbana» Bairro Padre Cruz, Lisbon, Portugal, April 2016.



During the festival the important aspect of collaboration of artists and locals was raised. Special attention was paid to the people's reaction to art objects, as at the same time it is the process of beautification of the district and after the festival people will live literally side by side with these urban art objects and huge paintings on buildings walls. The most curious moment for me was the open and very warm reaction of people to modern street art objects. Bairro Padre Cruz is a very traditional part of the city, remote from the bustle and scurry of Lisbon centre. And this tacit permission from locals to disturb its cozy closeness and isolation, in my point of view, is the best demonstration of the openness, geniality, hospitality and, at the same time, curiosity of Portuguese people.

While painting the *vidrão* the locals helped us and took an active part in saving the materials when it suddenly started to rain. They also shared their views about our work and the works of other artists, which was very interesting as all opinions were very different and, for sure, were very far from the artists' intents. The most curious viewers were children who lived in houses nearby. They asked about every small detail and secondary characters, while trying to understand my imaginary logic of fictional world.

This *vidrão* represents the seaman, who sleeps awake somewhere in the middle of a voyage and reality. His scarf flows into the river and the fictional city is placed on its margins. The image of the seaman was inspired by the famous literature character Ostap Bender from several books of the duet of Soviet writers Ilf and Petrov. He is a very charismatic resourceful crook, well known as «The Great Combinator», which became a catch phrase in Russian language. There are several statues with this character in different cities and one of them is located in St. Petersburg (Russia). The association with the character may arise only among the Russian people or people familiar with Russian literature, but as it happened during the festival this seaman also evoked completely different connections. An interesting situation happened when two different groups of people identified the main character as «Hugo Pratt». Before these statements I didn't even know that he was an Italian comic book author who created the series about the sailor-adventurer Corto Maltese. Some people saw the affinity between these personages and these associations perfectly illustrate the idea of the project, that we usually see what we



Fig. 111 — Vidrão 2. Work in progress: application of the base tone, «MURO LX 2016 — Festival de Arte Urbana» Bairro Padre Cruz, Lisbon, Portugal, April 2016.



Fig. 112 — Vidrão 2. Work in progress: application of the base tone, «MURO LX 2016 — Festival de Arte Urbana» Bairro Padre Cruz, Lisbon, Portugal, April 2016.

know and trying to find commonalities around based on our own experience and imagination.

The second painting is made in the same technique as the first vidrão with the varina — base with acrylic paint and black contour drawing above. Small secondary characters also animate the story and catch the viewer's attention. By using elements of different sizes the two-level perception of the work was conceived. From a distant position the main character, the seaman, appears and, later, when the viewer comes closer to the object, the details tell the whole story.

An interesting challenge was to work with the not standard shape and elongated format of the object. I tried to use the specific elements of the trashcan and include them to the graphical narrative. In the first vidrão with the varina the holes for the disposal of garbage were decorated as moons in the night sky. Another service element was painted as a fantasy red house. The second object had a different construction with three disposal holes so I decorated them as a moon, a life ring and an imaginary window which flies in the blue sky.



Fig. 113 — Vidrão 2. Work in progress: adding of other colors, details. «MURO LX 2016 — Festival de Arte Urbana», Bairro Padre Cruz, Lisbon, Portugal, April 2016.



Fig. 114 — Vidrão 2. Work in progress: adding of other colors. Ponyo fish painted red by Wally Friedl. «MURO LX 2016 — Festival de Arte Urbana», Bairro Padre Cruz, Lisbon, Portugal, April 2016.





Fig. 115 — Vidrão 2. Final work. «MURO LX 2016 — Festival de Arte Urbana», Bairro Padre Cruz, Lisbon, Portugal, April 2016.





Fig. 116 — Vidrão 2. Final work, details. «MURO LX 2016 — Festival de Arte Urbana», Bairro Padre Cruz, Lisbon, Portugal, April 2016.





Fig. 117 — Vidrão 2. Final work, details. «MURO LX 2016 — Festival de Arte Urbana», Bairro Padre Cruz, Lisbon, Portugal, April 2016.





Fig. 118 — Vidrão 2. Final work, fragment in details. «MURO LX 2016 — Festival de Arte Urbana», Bairro Padre Cruz, Lisbon, Portugal, April 2016.



Fig. 119 — Vidrão 2. Final work, fragment in details. «MURO LX 2016 — Festival de Arte Urbana», Bairro Padre Cruz, Lisbon, Portugal, April 2016.





Fig. 120 — Vidrão 2. Final work. «MURO LX 2016 — Festival de Arte Urbana», Bairro Padre Cruz, Lisbon, Portugal, April 2016.



## 6.4. ANIMATION AND DIGITAL EXPERIMENTS

Another direction for working with paper is digital post-processing that includes collages and animation. The idea is to add life, energy and atmosphere through the movement and simple transformation of objects and characters. The graphical experiments were used, as a base providing backgrounds with collages and city landscapes.

The first piece is the GIF animation with the fantasy window, which represents the entrance to the fictional world (fig. 121, p. 155). The graphic approach is concentrated on drawing elements and drawing features — lines, the thickness of lines, color, transparency, overlay of layers. The idea was to cause the viewer an attitude of observing the work process — the same feeling as watching an artist painting. The window slowly emerges from the background that gradually starts appearing with a fantasy botanical ornament. This ornament represents the collage of different pieces of tiles (azulejos), that greatly inspired me during the work on the project and during my whole stay in Portugal. This animation acts as the invitation to my fictional world. As this piece is made as frame-by-frame animation it could be interesting to use it in non-digital printing products, like books, cards or even posters. The viewer can reveal the final picture by flipping the pages of the book, playing with cards or by walking through the line of images on display surfaces.

On the next animation the characters appear. This animation represents a short video composition of the same location (window) and flying fish (fig. 122, p. 156). Due to simple animation effects like rotation, light and transparency, in my point of view, the scene has become more three-dimensional and alive. In this piece the same graphical style was used. One more experiment was done with this element: to bring more accent to the transparency effect the emulation of default Photoshop texture was made. This background emphasizes all the white elements that emerge in the scene and make it more fluid and light. White elements are more active in this version of the collage and play between the «black» (in the beginning) and the «white» (final episode) parts of the animation plot, freeing the viewer's attention to the fish character, which swims in the fictional sky of the scene. In my point of view, this background texture with grey squares also makes

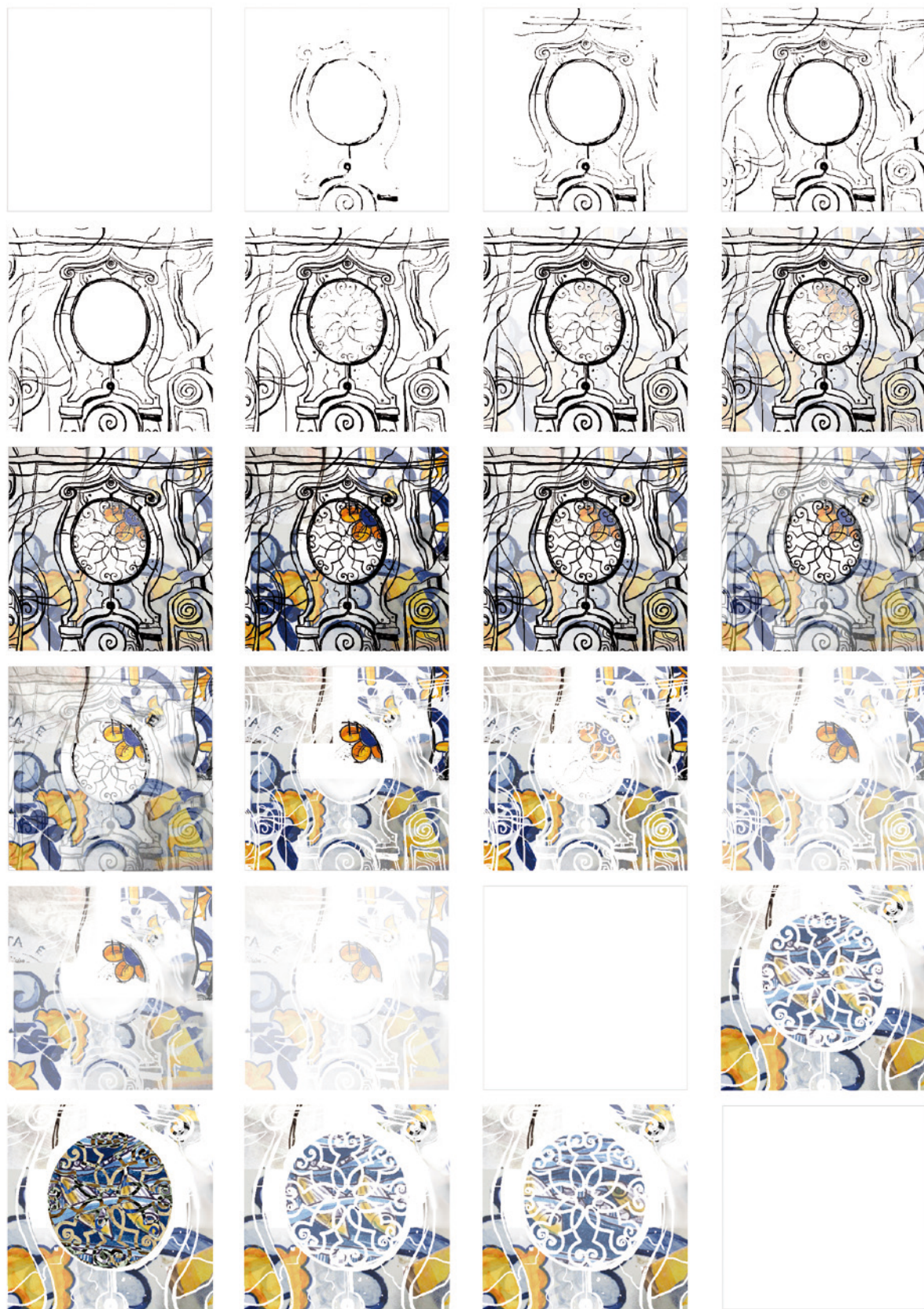


Fig. 121 — Digital experiments. GIF animation. Storyboard.





Fig. 122 — Digital experiments. GIF animation (on the left side) and video composition with fish characters (on the right side).



Fig. 123 — Digital experiments. GIF animation. Separated frames with transparency effect.



Fig. 124 — Digital experiments. Scenes from the video fragment.

the image more complex, showing its multi-layered structure. At the same time, this texture could be familiar to anyone who is acquainted with Photoshop, and, anyway, will raise associations with the transparency (fig. 123, p. 156).

Another experiment was made with the prepared collage and the character Big Fish. It demonstrates parts of the street of the fictional city (fig. 124, p. 156). This direction could be developed in the future with more digital animated pieces.



## 6.5. PLANS FOR THE FUTURE

There are several directions on which it is possible to grow this project in the future. I want to continue the experiments and use the information from the phase of design research in my further works.

I think the application of paper techniques (that are normally used in postcard size) to big scale objects is an interesting line of development. These huge art objects and modules could be helpful on different festivals - musical, cultural, scientific or even gastronomical. The elements could be used as navigation materials, as part of stage decoration or advertising. They can also act as exhibition modules or just as a separated internal space to a particular activity. This technique could be used in advertisement campaigns as well, as it was shown in the works of German artist Peter Dahmen. It could be placed in shop vitrines of different brands. These art objects are easy to use. An artificial light could be used as well. In my point of view, dimensional paper objects could be demonstrated on flat surfaces as well, where they will provide an unusual effect of perspective and fictional volume. This technique was tested in collage pieces (fig. 68-71, pp. 123-126) and could be adapted for different kinds of content.

The conceptual idea of the project could be developed on a bigger scale with different art objects on the city streets.

The digital aspect is also relevant today. The same techniques but mixed with video technologies could add more power and energy to the idea. For example, one of the possible directions is the application of animated digital objects on different moving objects, like different kinds of transport or on movable parts of concert equipments or on scaffolding or construction cranes... This will double the sense of movement and, in my point of view, will interact with the audience in a new way. As it was mentioned above, these works could stand in between the urban art and installations. A more traditional idea of application for animated content on building facades can be used as well. I think this practical and technical part of the project is interesting in that it represents an approach that can be used in different works and experiments.

One more possible future application of these paper techniques is books and paper games (fig. 51, p. 109), as it was mentioned before. The idea of the project could also be developed in the direction of urbanism and city beautification.





## **7. CONCLUSIONS**





A general part of the project was concentrated on practical experiments and the creative implementation of the idea. Different techniques were tried: collage, illustration, dimensional paper features, animation and digital tests, street painting and the creation of art objects that evolved in the city ambience. As a result, an interesting mix appeared through the use of these features in an unusual environment. I would like to continue experiments and try to mix these techniques in different combinations. The objective of transferring the visual components to the environment and the city scale was achieved by creating street art objects and the application of graphical elements to the city landscape.

The main part of the work are people. The idea of the project itself constantly linked with them. Different people participated in this project, sometimes even accidentally and unconsciously, by just showing their reaction to my art work or making commentaries. This kind of creative collaboration, in my point of view, is a clear result of this work, which demonstrates that the work caused emotional response and possibly will inspire the viewer to his own creative expression. I'm thankful to everyone, who helped and inspired, to those, with whom I had contact while solving organisational and technical issues.

The task was to draw the attention of the audience to the problem of sharing our own imaginary cities. Painting the street art objects aimed to transfer this concept directly to the viewer. Other art pieces are also dedicated to the same idea of sharing fantasies but use different visual techniques and approaches, working more in digital and graphical environments.

This goal was also perceived by the audience. My imaginary world — and the crossed visual reference between the cities of Lisbon and St. Petersburg — was properly conveyed by the media used. This way I hope to have contributed to the visual and internal enrichment of the viewers.



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